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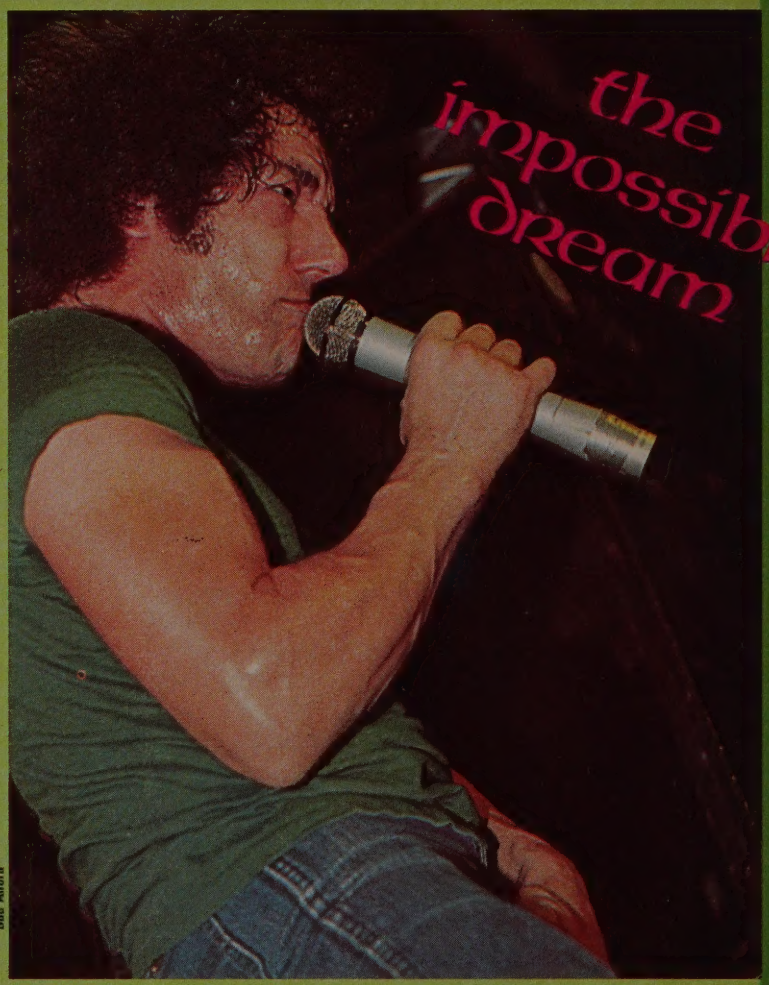
AC/DC

Chart-Topping Album And Sold-Out Tour Prove AC/DC Still Hard Rock Heroes.

by Andy Secher

Vocalist Brian Johnson stood behind a microphone in Compass Point Studios in the Bahamas putting the finishing touches on a track from AC/DC's latest album, **Flick Of The Switch.** As the previously recorded guitar riffs of Angus Young permeated the small, windowless room, Johnson adjusted a pair of headphones that sat atop his curly hair, and began emitting a harsh piercing growl that blended with the wailing guitar licks to create a near-perfect definition of rock and roll excitement.

"Wow, that was good," Johnson said as he relaxed following his singing chores. "There's so much energy surrounding the band that every note we play or sing seems to have some extra feeling behind it. Things haven't been this exciting with AC/DC since I joined the band. There's a real 'Let's do it' attitude that was missing on the last album — and was even missing when we did **Back In Black.** We've been away for a while and we've missed playing and recording.



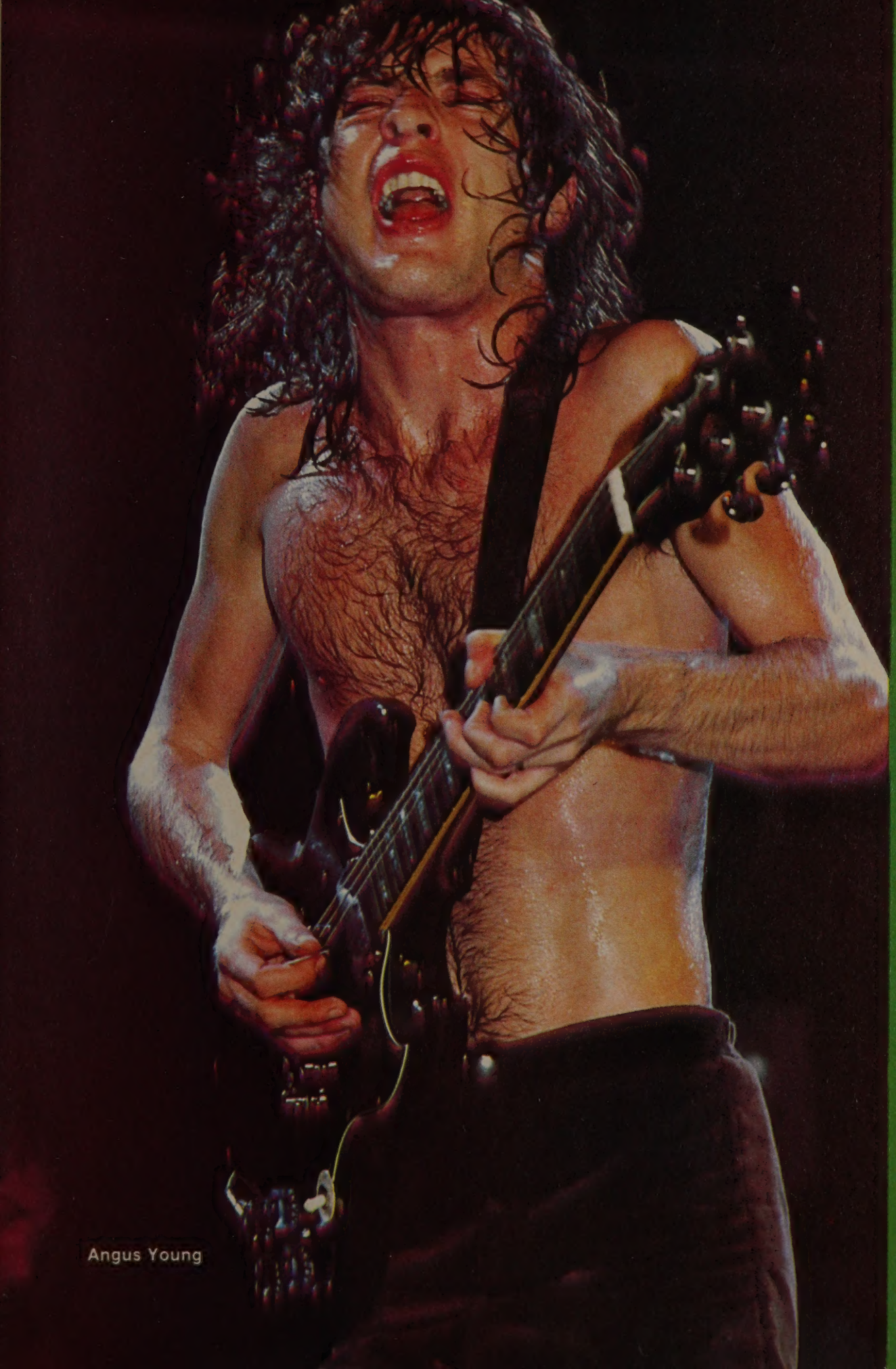
Brian Johnson: "Things haven't been this exciting with AC/DC since I joined the band."

"We've approached this album and tour as a real challenge," he added. "That's why we're playing so many concert dates in America now. We want to show everyone that AC/DC is back and stronger than ever. All the boys in the group feel the same way. Malcolm and Angus are just tearing to go every night. In the dressing room before the gig, Angus can hardly contain himself. He paces back and forth — he's like a caged tiger waiting to be set free."

As anyone who's seen AC/DC on their current road junket can attest, the band's high-voltage attitude has characterized every show they've played. Mixing such new tracks as *Rising Power* and *This House Is On Fire* with established favorites, each night the band has put on a two-hour rock spectacular that has drained both the group and the audience with its intensity. While Johnson admitted that the road can get to be a grind after a few months, he quickly added that AC/DC's American tour has been anything but boring.

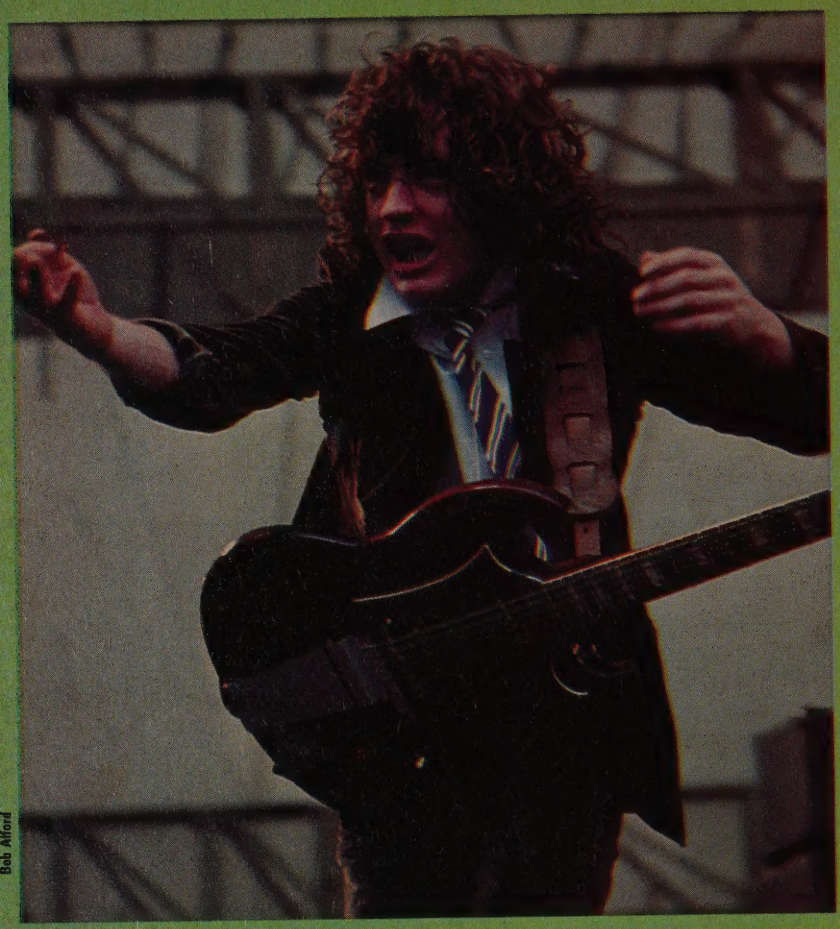
"This has been the most exciting time of my life," he said as he sat in his hotel room during a brief tour break. "I thought the audiences were 'up' last time we came over here, but this time it's been just unbelievable. Evidently there's been a whole revival of hard rock music in the States, and we're the beneficiaries of that. There's a new audience out there, and when you combine them with the people who've been with us from the beginning you've really got something special."

One of the principal reasons for AC/DC's rejuvenated attitude has been the addition of drummer Simon Wright, who Johnson described as "someone who's brought new blood into the group." Wright's volcanic drum work has brought new life to the band's classic repertoire, while adding extra power to the material from **Flick Of The Switch**. Wright's previous credits include a stint with the British power rock group Tytan,



Angus Young

Mark Weiss/LGI



Bob Alford

Angus in action: "I'm convinced we'll keep rockin' forever."

and Johnson stated that AC/DC was "blown away" when they first heard him play.

"We thought we had found the guy we wanted to replace Phil Rudd before we heard Simon," he said. "It was virtually settled. We told that guy that unless someone came in and was just incredible, the job was his. As it turned out, the very next day Simon came by and sat in on a rehearsal. He was absolutely unbelievable! We knew that we had to have him in the band. He has so much passion in his playing that he's given us all a kick in the pants. Especially on stage, he doesn't give us any opportunity to take it easy. He's always there pushing us on."

To Wright, the opportunity to play with AC/DC is "a dream come true."

While he admitted to never seriously thinking he would get the job, he quickly jumped at the chance once the offer was extended. "I've been following AC/DC for a long time," the stick-wielder said. "They've always been idols of mine. I still have to pinch myself every night when I go on stage and see Angus and Malcolm standing in front of me. Sometimes I think I've just gone straight to rock and roll heaven. I get so excited that I have to consciously try to slow down or I'll just start playing too fast."

One of the highlights of AC/DC's road sojourn was to have been their shows with Ozzy Osbourne. Unfortunately, the twelve proposed dates had to be cancelled due to Ozzy's recording schedule, as well as the birth of his new daughter. "I love Ozzy, and working with him would have been so much fun," Brian Johnson said. "I had first mentioned the idea of us playing together last winter, and at the time he loved the concept of a couple of major bands giving the fans their money's worth. Then for a while it looked like it wouldn't come off because of some delays we had in finishing up our album. Then, just when things looked promising, he had some things pop up. That really put an end to the idea. I really hope we'll get the chance to tour together in the near future."

Osbourne shares Johnson's enthusiasm about working together, stating, "It would have been fucking fabulous to go on stage in front of thousands of fans and know that they were going to have the time of their lives hearing AC/DC and us. We both always play as hard as we can, and with us the fans always come first."

The success of AC/DC's American tour has surprised some within the rock community who saw the emergence of bands such as Def Leppard and Iron Maiden signaling the end of AC/DC's reign as rock's premier metal band. But, as they've done throughout their decade-long career, just when people were prepared to write them off, AC/DC came back with a vengeance. With **Flick Of The Switch** sailing to the top of the charts, and the tour selling out in virtually every stop, the band proved once and for all that they possess a timeless quality that's reserved only for the greatest rock and roll bands.

"Of course the response we've received has been rewarding," Johnson said. "When you've been away for a few years you begin to wonder if, in fact, the fans are still there waiting for you to record and tour. No matter how successful you've been in the past, there's a degree of insecurity involved with the rock and roll business. It's a very quick-changing form, and very few bands can be successful for a long period of time. That's why we consider ourselves so lucky — we're one of the groups that's managed to do it. We're so thankful for our fans' continued support — they're the ones that keep us going. The fans are our primary motivation.

"We knew that **Flick Of The Switch** was a strong album, but we really weren't sure how well it would be received," he continued. "When we were recording it, we had a feeling that it was going to be one of our best, but you really never know until it comes out and the fans react to it. Thankfully, their response has confirmed our first impressions. It just goes to show that good, simple rock and roll will always have a place in everyone's heart."

With **Flick Of The Switch** already passing the million sales plateau, it seems certain that AC/DC will never lose their touch for creating "good, simple rock and roll." On such tracks as *Guns For Hire* and *Badlands,* the volcanic guitar riffs of Angus and Malcolm Young, along with the pounding bass lines of Cliff Williams, have given AC/DC a rock-solid musical foundation that few other bands can match. As Angus pointed out, AC/DC's music may be simple, but it exhibits a raw energy that the years and the success have failed to dissipate.

"Playing rock and roll is still as exciting for us today as it was when we first started," the diminutive guitar demon said. "I still get a thrill out of going into the studio and coming up with exciting new riffs. At one time I thought I might grow out of enjoying the guitar after a certain point in my life, but now I realize that I was crazy to think that. Now I'm convinced that we'll just keep rockin' forever."□



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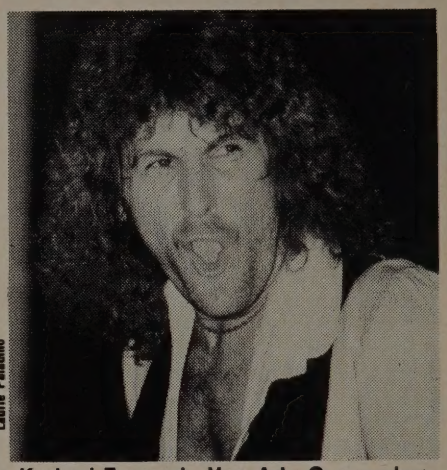
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We Read Your Mail



Laurie Paladino

Krokus' Fernando Von Arb: Our readers have mixed reactions to their metal charms.

Anyone who considers himself (herself) a rock and roller and has never heard Krokus must live a sheltered life. Whoever dares compare Krokus to AC/DC ought to have 10,000 amp service up his bunghole. Such accusations! Heavy metal lives on!

Kurtis A. Schubert
Vinita, OK

I just figured out why the members of Krokus called themselves Krokus. Every time we hear their music, they croak us.

Maggie
Columbus, OH

I'm a Judas Priest worshipper. My bible is a stack of Priest albums, and a Priest concert is a church service. I'd love to get K.K. Downing and/or Glenn Tipton under the sheets! They're the sexiest men to walk this earth. Truthfully, I want their bodies, and I'm dying to get 'em because I'm burning up!

Vicki Hardwick
Marion, SC

Where are all the classics? All everyone seems to be talking about now is Van Halen and Kiss. What ever happened to the Doors, Led Zeppelin and Jimi Hendrix, the ones who really knew how to rock, whose music came, stayed and became classics?

M. Lostracco
Worcester, MA

You should put lots more pictures of Adam Ant in the magazine. Also more of Duran Duran and Stray Cats. AC/DC and Van Halen are not worth reading about.

M.A.
Bahamas

I'm in the ninth grade and I think your magazine is really swell, but I wish you would print more about my favorite group, the Monkees. I think they are so neat. I also like the Partridge Family too; I wish I was a Partridge. They're neat.



Gary Gershoff

Billy Squier asked Santa to make a guest appearance on his next album.

I think Judas Priest is weird. He can't even sing. What a mess. Who was that ugly man on the cover of the July **Hit Parader**? Even my mother's scared of him, and she's 38. My mom said your magazine is ca-ca, so I hope you won't put that mean man on the cover anymore.

Also, I want to ask you a big, big favor. Can you please stop putting all those naughty words in your magazine? I know I'm gonna get in real trouble if my mom sees me reading them. Then she won't let me see my boyfriend Eugene for a whole week. Also, can you lower your price? I can't afford it anymore; I have to buy food for my pet gerbil, Boober.

My brother is 15 years old, and he likes this awfully gross group named Iron Maiden. They are so sickening they put a yucky skeleton on their album who looks just like my tuba teacher. He's so mean and nasty.

I've gotta go because the Brady Bunch is on TV now. I don't want to miss that show. It's really groovy too.

V.D. and Boober too
Chicago, IL

Your recent article on Elton John really bit the dust. Anyone who thinks Elton John is an unadulterated wimp needs to have his pants loosened; apparently, it's stopping the circulation of the brain. Elton John has more musical ability and talent in his little finger than your critic will ever know. Your article really shit the bed.

Diggy
Medford, MA

In a recent **Hit Parader,** a reader asked if Billy Squier was a good lover. Well, I'm a very big fan of Billy Squier, and I want to know why so many girls want to go to bed with these guys. Do they really expect a lasting relationship — or do they just want to tell their friends that they went to bed with a rock star? If I ever meet him, I think I'd rather be good friends and keep in touch than go to bed and never hear from him again. I don't think Billy would go to bed with just any teenybopper from a concert; he's got more class and deserves better.

Kelly Martin
Mento, OH

Does Ritchie Blackmore have a problem? Is something bothering him? I saw *Stone Cold* on MTV and he looked like he lost his best friend. In *Street Of Dreams,* he looked like he was ready to cry while his whole band was going crazy. In pictures of Rainbow, the band is all smiles, except him; his expression is the exact opposite. Just what is his problem?

Andy Patrizio
Cranston, RI



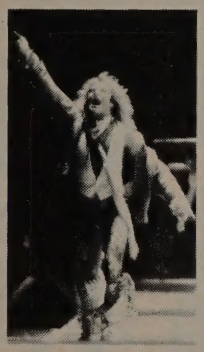
Ross Halfin

Ritchie Blackmore: Does he ever smile?

THE BEST OF VAN HALEN



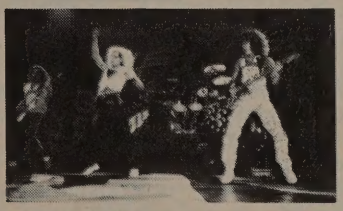
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AXE

the cutting edge

by Rick Evans

"After you've struggled for nearly a decade, a little recognition is great."

Rock and roll has always been dominated by "overnight sensations" — bands like Fastway or Def Leppard who shoot to the top of the charts after only a short existence. In sharp contrast to those acts, however, are groups like Axe, who have paid their dues for over a decade before receiving their share of recognition.

"We always believed in the music we were playing," the band's vocalist/songwriter/guitarist Bobby Barth said as he lounged around his Florida home. "But there were times when we said to ourselves, 'Shit, this just ain't gonna work out.' We'd go our separate ways for a few months, but we always found ourselves coming back together. The lure of the music was something that we couldn't live without."

Axe's dedication was rewarded last year when their third album, **Deliverance,** rocketed up the sales charts while producing a song, *Rock and Roll Party In The Streets,* which became one of *the* year's top radio anthems. Not satisfied to rest on their laurels though, Barth, bassist Wayne Haner, drummer Ted Mueller guitarist Michael Osborne and keyboardist Edgar Riley, Jr. immediately went to work on their latest vinyl venture, **Nemesis,** which Barth feels, "is more expansive than the last record — but just as good.

"Nemesis is a different type of album," he added. "Some songs are heavier than anything we've done before, while other things are more melodic. On the last album we had one song, *Rock and Roll Party,* that got virtually all of the radio airplay. On this album there are three or four songs that can get that kind of airplay. We really work hard on our albums. We had written 35 songs for this record, and we actually recorded and mastered 18 of them. That way we knew we could really have a selection of material to choose from. It's the best way to make sure you're going to make an album that you're going to be satisfied with."



Axe (left to right): Michael Osborne, Wayne Haner, Bobby Barth, Ted Mueller, Edgar Riley, Jr.

One of the most interesting songs appearing on **Nemesis** is Axe's heavyweight cover of the old Edgar Winter favorite, *Keep Playing That Rock and Roll.* For a band that obviously has an overabundance of original tunes, one may wonder why they would choose to record a song that has already enjoyed a degree of notoriety.

"We had played that song a million times in clubs," Barth explained. "We'd always loved it, and it seemed to fit into the overall concept of the album so well. In fact, we had hoped to get Edgar Winter to come down and lay a sax solo on the cut. He's an unbelievable sax player, and we had contacted his people about doing it, but due to some scheduling problems he wasn't able to. But it's still a killer cut — it has that rough-edged quality that typifies the Axe sound."

As Barth indicated, a "rough edge" seems to dominate everything that Axe does. From their scruffy stage image to their balls-to-the-walls sound, Axe typifies everything a rock and roll band should be. "We're not an image band, that's for sure," Barth said. "People say that our jeans are too dirty, or our hair is too long, but we're a rock and roll band —that's the way it's supposed to be. We don't sing about wearing leather and riding bikes, we do it! We all have Harleys, which we ride everywhere we go. It's part of who we are."

Now that **Nemesis** has helped solidify Axe's position in the rock world, the band has once again taken to the road for a nine-month tour that Barth hopes "will break this band in a big way. We're at our best on stage. We let loose and the album material really comes alive. The last time we went on tour we stayed out for about four months and that just wasn't long enough. We feel that once people get the chance to see us on stage, they'll be hooked. Our music is very addictive. Once you've heard it, you can't get enough. We've paid our dues in this business." he said with a grin. "Now we're out to collect our rewards."□

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KILLERS - **Q,A**
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ALSO: **P,BS,B,PA,S,TS, TAP,KC.**

US FESTIVAL

US FESTIVAL - **Q,A**

MOTLEY CRUE



MOTLEY CRUE **Q,A**

VAN HALEN



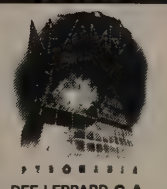
82 TOUR - **Q,A**
83 FESTIVAL - **A**
81 TOUR - **Q,A**
ALSO: **PH,TP,TS,B,BS,KC.**

BLACK SABBATH



LIVE EVIL - **W**
WORLD TOUR - **W,J,STS**
MOB RULE - **W,J**
HAND CROSS - **W**
ALSO: **PH,TP,P**

DEF LEPPARD



DEF LEPPARD **Q,A**

OZZY OSBOURNE



SPEAK OF THE DEVIL - **W**
EXECUTIONER - **W,J**
BLIZZARD OF OZZ - **W**
DIARY OF MADMAN - **W,J**
BAT - **W,STS**
ALSO: **P,C,TS,PH.**

JUDAS PRIEST



SCREAMING FOR VENGENCE - **Q,A,STS**
POINT OF ENTRY - **Q,A**
BRITISH STEEL - **W,J**
ALSO: **P,BS,TP,B,PA,S, TS,TAP,KC.**

NEW SHIRTS

- KROKUS - **W**
- MEN AT WORK UNDER CONSTRUCTION - **W**
- IT'S A MISTAKE - **W**
- FLOCK OF SEAGULLS - **STD**
- IN EXCESS DON'T CHANGE - **STD**
- VANITY SIX NASTY GIRL - **Q**
- PRINCE 1999 - **Q**
- THE TIME WILD & LOOSE - **A**
- DIVINYLS DESPERATE TOUR 83 - **Q**
- TEARS OF FEARS - **W,J**
- BOW WOW WOW NORTH AMERICAN TOUR 83 - **STD**
- THE FIX REACH THE BEACH - **STD**
- LOVERBOY - **Q,A,BS**
- KINKS - **Q,A**
- McCARTNEY - **Q,A**
- STYX DOUBLE ROBOT - **W,STS**
- TRIUMPH NEVER SURRENDER - **Q,A**
- SCHENKER - **Q,A**
- CULTURE CLUB - **Q,STD,P**
- DEAD KENNEDY'S - **W,J**
- GIRLSCHOOL - **W,J**
- MOTORHEAD - **W,J**
- PLASMATICS - **W,J**
- TULL - **W,J,TP**
- XTC - **W,J**

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A	2 sided JERSEY $12.50	**P**	FULL COLOR POSTERS (over 200 in stock) $5.00
W	1 sided T-SHIRT $9.00	**C**	1983 CALENDARS 12" X 12" $4.50
J	1 sided JERSEY $11.00	**TP**	OFFICIAL TOUR PROGRAMS $4.25
STD	2 sided SLEEVELESS T-SHIRT $10.50	**B**	BUTTONS $2.50
STS	1 sided SLEEVELESS T-SHIRT $9.00	**PA**	PATCHES $3.00
PH	PAINTER'S HAT $7.00	**S**	FULL COLOR STICKERS 3" X 5" $2.00
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KC	KEY CHAINS $3.00		

- ADAM ANT - **P**
- FRIEND OR FOE - **W,J, STS**
- JOURNEY - **C,TS,KC**
- FRONTIERS - **W,STS**
- MOTHERSHIP - **W,J**
- ESCAPE - **W,J**
- CAPTURED - **W**
- DEPATURE - **W**
- THE WHO-**W**
- WHO '82 TOUR - **A,J**
- RUSH - **P,BS,TP,B,PA,TS, TAP,PH,S,KC**
- SIGNALS - **Q,A**
- MOVING PICTURES - **W**
- MAN & STAR - **W,J**
- BILLY SQUIER - **W,J**
- TRIUMPH - **W,B,PA,S**
- ALLIED FORCES - **Q,A**
- AC/DC - **J,TS**
- FOR THOSE ABOUT TO ROCK - **W**
- ABC - **Q**
- LED ZEPPELIN - **W**
- BOC (ET) - **W,J,PH**
- FLEETWOOD MAC - **W,P**
- TOM PETTY - **W**
- PRETENDERS - **TAP**
- TALK OF TOWN - **Q,A**
- J GEILS - **Q,TS,KC,TAP**
- REO - **W,J,PA,TS,PH,S**
- RICK SPRINGFIELD - **A**
- JOHN COUGAR - **Q,A**
- ALICE COOPER - **Q,A**
- JOAN JETT - **W,J,P**
- DOORS - **W,TAP**
- PAT TRAVERS - **Q**
- RODS - **Q**
- STARSHIP - **W**
- OUTLAWS - **Q,A**
- U-2 - **Q,A**
- BLACKFOOT - **Q,A,PA**
- UFO - **W,P**
- BOB SEGER - **W,J,PH,P, PA**
- 38 SPECIAL - **W,KC,TAP**
- HENDRIX - **W,J,PA,P**
- RIOT - **Q,A**
- MOODY BLUES - **Q,A,TP**
- GO GO'S-VACATION - **W**
- 81 TOUR - **Q**(S,L,XL)
- PENDANTS - **W**
- GEORGE THOROGOOD - **Q**
- PARTY TILL YOU DIE - **W**
- NAZARETH - **Q**
- SAXON - **P,BS,B**
- STRONG ARM OF LAW **B,A**
- AEROSMITH-ROCK IN A HARD PLACE - **W,J**
- QUEEN - **W,J**
- PINK FLOYD -**PH,TS,B, BS,S,C**
- SCREAMING HEAD - **W,J**
- DARK SIDE - **W,J,STS**
- MARCHING HAMMERS - **W,J**
- TEACHER GRINDER - **W,J**
- COLLAGE - **W,J**
- PAT BENATAR NERVOUS - **W,J**
- STRAY CATS - **W,J**
- LYNYRD SKYNYRD - **P,PH**
- FREEBIRD - **W,STS**
- GUN & BASEBALL - **W**
- WHISKEY - **W,J**
- ASIA - **W,J**
- CLASH-KNOW YOUR RIGHTS - **Q,A**
- SCORPIONS-LOGO - **W,J**
- BLACKOUT - **W,J**
- FOREIGNER - **W,J,TP**
- RAINBOW - **P,BS,B,S,KC**
- STRAIGHT BETWEEN THE EYES - **Q,A**
- DIFFICULT TO CURE - **Q**
- POLICE-BADGE - **W**
- GHOST IN MACHINE - **Q,A**
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Heavy metal happenings

by Andy Secher

Iron Maiden's Steve Harris finds the constant air of controversy that surrounds the band to be rather amusing. "I find it difficult to understand exactly why so many people who obviously don't like rock and roll, take the time to criticize us. Many of the people who keep calling us 'devil worshipers' obviously have never even bothered to listen to our records — at least not forwards. They evidently prefer to listen to them backwards and try to hear hidden messages. The joke's on them because there actually *is* a 'hidden message' on **Piece Of Mind,** but it's far from demonic."

****

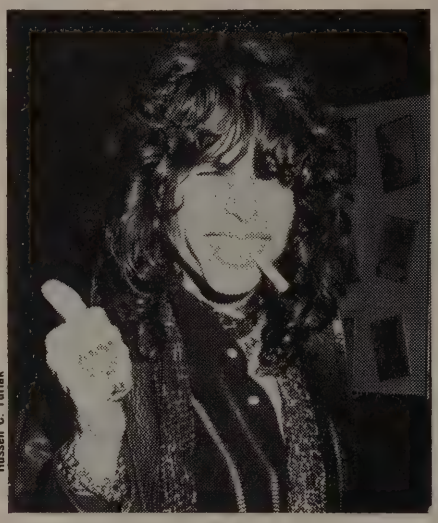
A few weeks back, Kiss had to cancel a three-date tour of Argentina due to what guitarist Paul Stanley called "very extenuating circumstances." It seems that the boys were hoping to play their first post-makeup gigs in South America, but certain revolutionary groups there weren't happy about the thought of "gringo rock and rollers" invading the country and making off with a lot of cash. "They threatened to kill us if we played there," Stanley added. "They weren't kidding around, and while I'll do just about anything for rock and roll, I'm not about to die for it."

****

Ozzy Osbourne recently revealed his intentions to tour the world throughout 1984 and not return to the recording studio until early 1985. "I have enough material recorded to put out two albums," Ozzy said. "I want to call the next one **Killer Of Giants** and have it come out next summer. I like recording a lot of material at one time. That way I can put all my energy into recording, then take that energy and put it into touring, without having to worry about the next album.

****

Aeorsmith's Steve Tyler has now fully recovered from the problems that forced the band to cancel a number of dates on their last American tour. While rumors abounded that an overabundance of foreign substances may have been the cause of Steverino's onstage collapse, sources close to the band insist that "it was exhaustion — pure and simple. Steve was staying up for 48 hours at a stretch, trying to finish up the new album during the day, then performing at night — it was just too much for anyone to handle."



Russell C. Turiak

Steve Tyler: What really caused his recent collapse on stage?

****

Judas Priest's Rob Halford continues to insist that his famed motorcycle may be retired. "I don't know if I want to take it on the road with us next time," the blond bomber said. "Maybe the whole routine is growing a little stale — I wouldn't want that to happen. There's still a bit of thought needed before any final decisions will be made. Maybe I'll just save the bike for special occasions."

****

AC/DC's Brian Johnson says that producing the band's latest album, **Flick Of The Switch,** proved to be "less difficult than we thought" for the Anglo/Aussie headbangers. "When Mutt Lange told us he couldn't produce this album, we didn't want to turn to anybody else. We figured if we couldn't have Mutt, we'd do it ourselves. At first it was hard because we were used to having Mutt push us in the studio; this time we had to push ourselves. After a few days we began to get the hang of it. In fact, Malcolm will have a great career as a producer some day, if he wants it."

****

With **Pyromania** recently passing the quadruple-platinum sales plateau, the members of Def Leppard find themselves a little overwhelmed by their recent success. "We never expected anything like this to happen," guitarist Steve Clark told **HMH.** "After seeing how the album did in England —where it went up and down the charts in about three weeks — we were hoping that **Pyromania** would just do as well as **High 'n' Dry** in America. But then it hit the charts and just kept going up and up. It was incredible."

****

Robert Plant's recent American road jaunt proved to be such a rousing success that the lionine-tressed vocalist is already planning a world tour. "I'd love to play some venues in England, and maybe some on the continent," Plant said. "I'd like to stay on the road for a year if I could. Maybe we'll go to Japan. I don't know. I'm having so much fun that I'll agree to play just about anywhere!"



Gary Gershoff

Robert Plant: He's ready to begin a world tour.

Letter of the Month

LETTER OF THE MONTH

Dear Andy,

I have a problem: I'm madly in love with Def Leppard's Joe Elliott. I'm 18 years old, so I should know better, but I can't help it. Every time I see Joe's picture in **Hit Parader,** or when the band's videos come on MTV, I go crazy. Andy, please help. I've just got to know if Joe has a steady girlfriend, or if, God forbid, he's married. I know that I'll probably never even get the chance to meet him, but just knowing that he's still available will give me hope.

Melissa P.
Portland, ME

Dear Melissa,

While Joe Elliott keeps very secretive about his private life, to the best of my knowledge, he's still quite single. He has a steady girlfriend back in England, but no one seems willing to say how serious they are — especially Joe.



Black Sabbath Mk. III (left to right): Ian Gillan, Tony Iommi, Geezer Butler, Bev Bevan (seated).

The recent retirement of Black Sabbath's drummer Bill Ward, and his subsequent replacement with former ELO skin-beater Bev Bevan, came as a major disappointment to Sabbath's Tony Iommi. "Bill just couldn't handle the pressure," Tony commented. "He had come back so far from the problems he had experienced in the past that we felt certain he was completely recovered. Unfortunately, the rock and roll lifestyle does take its toll. We all wish Bill the best. He'll always be number one in our hearts."

****

Ozzy Osbourne's wife/manager Sharon recently gave birth to the couple's first child in London. The baby, a girl named Amy Rachel, is the Oz's fourth offspring, and Osbourne plans on having many more. "I love having kids," he said. "If I could, I'd have a million of them. I love kids — after all, I'm really nothing more than a big kid myself."

****

It seems that Australian rockers Rose Tattoo are planning to continue, even though everyone except diminutive vocalist Angry Anderson has left the band. "There are no plans for Rose Tattoo to disband," a group spokesman said. "New members will be found, and the band will continue."

****

Quiet Riot's Kevin DuBrow says that the band is preparing to go back into the studio to record their follow-up to the highly successful **Metal Health**. "We waited a long time to get a foothold, and we're not gonna waste it," the curly haired singer said. "Our first two albums weren't even released in this country (both of which featured the late Randy Rhoads), so we're not gonna sit back and enjoy our accomplishments just yet. We want to keep the momentum rolling. The next album will be harder, faster and louder than the last one. I can promise you that."

****

Nikki Sixx of L.A.'s metal mashers Motley Crue reports that the shoulder he broke when he totalled his car a few months back is now completely healed. "I had to have a pin inserted in it, and then they had to go back in and take it out after the shoulder healed," Nikki said. "But it feels great — better than new. When you live the kind of lifestyle I live, you've got to be ready to accept a few bumps and bruises along the way."

****

Keep those cards and letters coming. If you have any questions we can ask as the monthly Headscratcher, send 'em along. Write to: Andy Secher, c/o **Heavy Metal Happenings,** Charlton Bldg., Derby, CT 06418.□

Heavy Metal Headscratcher

Which of the following bands did Jimmy Page *not* record with during the mid 1960s: the Who, the Yardbirds, Herman's Hermits, the Kinks, the Rolling Stones?

ANSWER TO LAST MONTH'S 'SCRATCHER: Black Sabbath's Ian Gillan starred in the title role in London's production of Jesus Christ Superstar.

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MANOWAR *macho metal*

"Let's face it, we're all animals."

by Joe Lalaina

"The way it is with Manowar is the way we want it: you either totally love us or totally hate us," proclaims bassist Joey DeMaio in behalf of fellow Manowar members guitarist Ross the Boss, vocalist Eric Adams and drummer Scott Columbus.

Perhaps more than anybody, Manowar's original record label, EMI-America hates the band most, dropping the group a few months after their debut **Battle Hymns**, was released. And although Manowar's second release, **Into Glory Ride**, is on a small, independent label (MegaForce), DeMaio is not displeased. "No one could have done worse than EMI did," he says. "They didn't understand heavy metal because they're used to selling country music. They couldn't deal with the fact that Manowar wasn't getting radio airplay. In fact, EMI told us our music was too heavy for even the heavy metal-oriented stations in the U.S. They also didn't realize that metal has to be broken on the road, so they didn't spend the money to keep us on tour. But I don't believe a band needs to be on a major label to be a major act — you need major talent. And that we have in abundance, which is why we'll make it big sooner or later."

DeMaio may be right. For a style of rock as cliche-infested as heavy metal, Manowar demonstrate surprising uniqueness. For one, this New York-based band does not write about the quick sex, womanizing and non-stop partying charades favored by most metal bands; they prefer lyrics that are all-encompassing.



Manowar: "Either you totally love us or totally hate us."

"Our lyrics touch on every basic emotion that we all have — love and hate being the two main ones," explains DeMaio, who is also the Manowar lyricist. "I also enjoy writing about mythology and viking tales because I've always been fascinated with the early days of man's existence and all the things that attribute to heroism. I'd rather have people think of me as a heroic type of guy and not some seedy individual who writes about getting drugged-out and about screwing every girl in sight.

"When we started this band," DeMaio continues, "we also knew we wanted to look different from other metal bands. That's why we wear animal fur on stage. Let's face it, we're all animals. The history books say we're descended from the ape. So when we put on those animal furs, we're wearing what we should be wearing."

And animalistic is the best way to describe Manowar's music. Throughout each of the band's two releases, Ross the Boss spits out stinging guitar bursts that collide into DeMaio's turbulent bass slabs, while Eric Adams accompanies the attack with savage screams of heavy metal ecstasy. Manowar obviously has the talent for success; now it's up to headbangers everywhere to decide if they'll receive the recognition they deserve.□

CONEY HATCH *we're all crazy now*

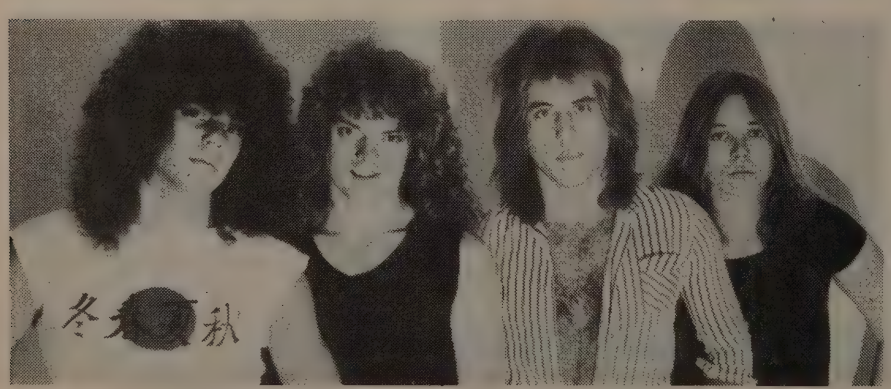
Canadian Quartet Rock Out On ***Outta Hand.***

by Andy Secher

On the outskirts of London, there's an ancient castle surrounded by a 10-foot-high brick wall. At times throughout history, the mansion has been the home of nobility and statesmen. Today, however, it is known simply as Coney Hatch — the local looney bin. When young Andy Curran saw the mysterious place on a visit to England, he was immediately taken with the name. Upon returning to his native Canada and forming a rock and roll band, what else would Curran choose to call his group but Coney Hatch.

"We're not really *that* crazy in this band," vocalist Carl Dixon said with a laugh. "Actually Andy took the name because it sounded good — that's all. We're not trying to be one of those bands that attracts attention by acting weird — like we belong in an asylum; we prefer to get that attention because our music is good."

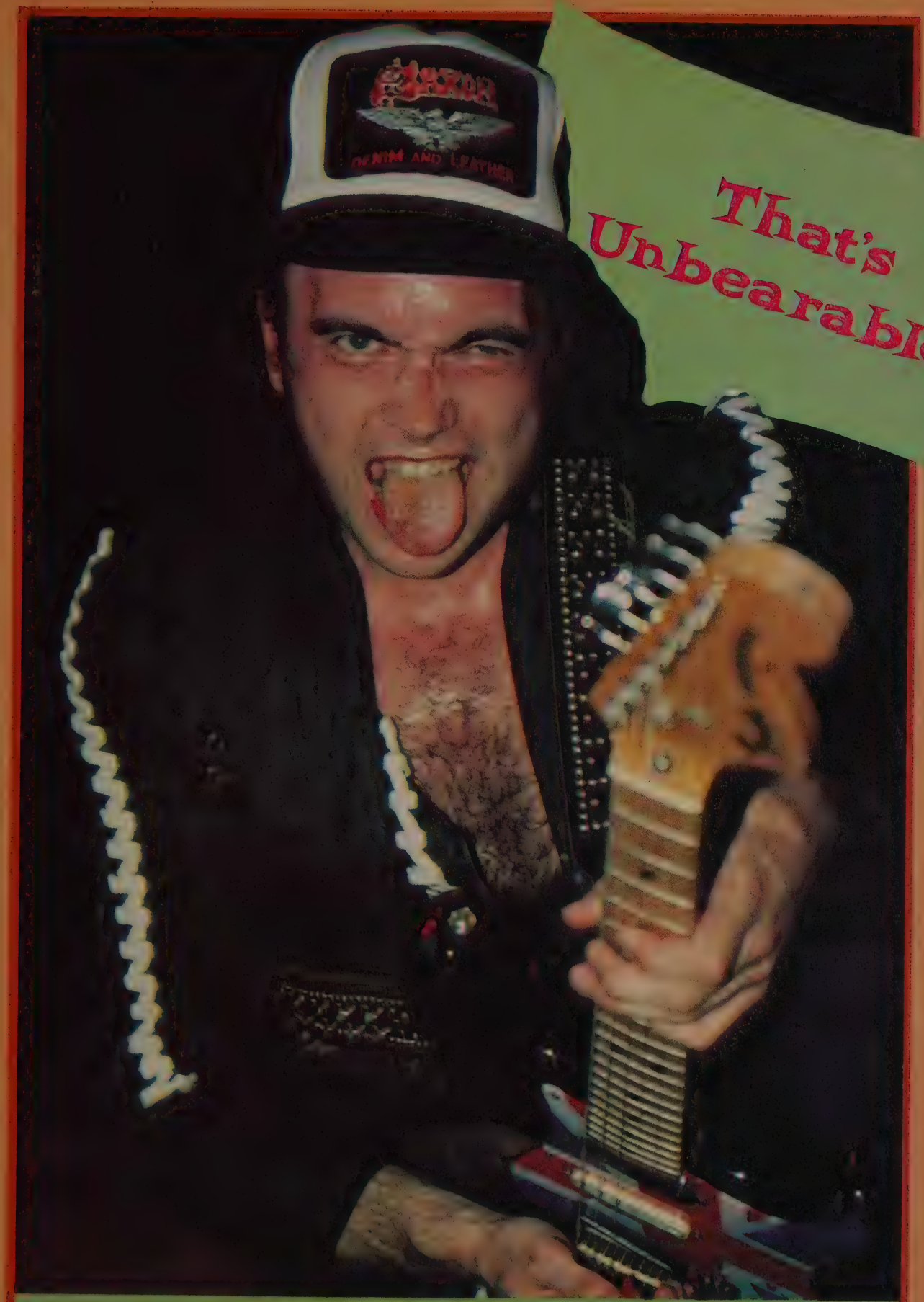
On the band's second album, **Outta Hand**, Dixon, vocalist/bassist Curran, drummer Dave Kethum and guitarist Steve Shulsky have put together a high-voltage rock package that has attracted attention from all corners of the music world. Mixing together classic metal influences with the Hatch's own special sound, tracks like *Don't Say Make Me, Too Far Gone* and *Some Like It Hot* show that this Ontario-based quartet seem on the brink of becoming one of rock's next "big league" stars.



Coney Hatch: "We're not really *that* crazy in this band."

"We have a lot of different influences in this band and they seem to work together very well," Dixon said. "Andy's the band's metal head. He's always listening to Saxon and UFO. Steve has a jazz background, and while he loves to rock out, he really gets off on jazz. Dave's an Aerosmith freak, while my favorite band of all time was Free. I really love the way Paul Rodgers sings.

"Because we have so many different influences coming into the band, we don't play music that's easily categorized. I guess you could safely say we're a hard rock band, but we're not really heavy metal — we have a little too much melody for that. But we seem to appeal to a headbanger audience. We just finished touring the country with Iron Maiden and Fastway, and our audience and their audience seem to be the same. I guess good rock and roll is something everyone can relate to."□


That's
Unbearable!
Saxon's PAUL QUINN

OZZY OSBOURNE



Neil Zlozower

Ozzy on stage: "I'm more of an entertainer than a singer."

dark side of the loon

The Metal Madman Continues To Howl With **Bark At The Moon.**

by Andy Secher

With the release of his third studio album, **Bark At The Moon**, Ozzy Osbourne has proven once again that he remains the master of macabre metal mayhem. As this interview took place, in Ozzy's recording studio in the outskirts of London, the madman was plotting the next phase of his plan to "take over the world through rock and roll."

Hit Parader: It seems that you've reached a new level of fulfillment in your work. You've never seemed happier or more content.
Ozzy Osbourne: That's probably true. I've come through what was a difficult period for me, and now everything looks very exciting. I love the new album, and I'm really looking forward to getting back on the road. We've put together a stage act that's just incredible — even I can't believe it. It's going to make anything else I've done before look sane by comparison.

HP: Does that mean that you're still going to be biting the heads off animals on stage?
OZZY: No fucking way! Those days are finished forever. That was something that got blown way out of proportion. I learned my lesson from that too — I thought I had rabies and was going to fucking die. Luckily, everything worked out well, but I developed a new respect for animals. It made me sick to read in the papers that I was throwing live puppies into the audience hoping the audience would kill them. That was totally untrue and it was written just to make me look like an idiot. People may find it hard to believe, but I actually love animals. In fact some of my best friends are beasts (laughs).

HP: Didn't you recently receive some sort of award from the Society for the Prevention of Cruelty to Animals?
OZZY: Yes, if you can fucking believe it. I contributed a certain amount of money to the Society (rumored to be $5,000), and they decided to give me a special award for doing that. I just figured that I had given animals enough of a hard time in recent years, and it was time for me to change my ways.

HP: Just looking at the cover of **Bark At The Moon**, however, seems to indicate that while you may be taking it a bit easier on animals, you certainly haven't mellowed out very much.
OZZY: (laughing) I'll never be mellow. I'd sooner die than become a boring old fart. I'm still as much of a loon as I ever was. I like being a little crazy — it makes people respect you. They never take you for granted, that's for sure.

HP: The new LP was the first studio album you've done since the death of Randy Rhoads. How difficult was it to work without Randy?
OZZY: It's still a very difficult subject for me to talk about. All I can say is that Randy was a saint, the finest guitarist I ever heard. Of course I miss him in every way — as a person, as a musician and as a friend. I still found myself looking around the studio, expecting to see him in a corner working on some new riffs. But I've gradually come to accept the fact that he's gone, and I've tried to look ahead instead of behind me. I'm very happy with the band that appeared on the



Ozzy Osbourne

Mark Weiss



Mark Weiss

Jake E. Lee: He had the difficult task of filling Randy Rhoads' shoes.

album. They're a great bunch and they rocked their fucking asses off for me.

HP: We know that you brought bassist Bob Daisley back into the band to help you write songs for **Bark At The Moon**. Why was that?
OZZY: Bob is a very talented songwriter, and we feel very comfortable working together. After we had worked on the first two albums, he decided to go off and join Uriah Heep, but we stayed in touch, and when I started putting together new material I asked Bob if he'd give me a hand. At first he was going to just help as songwriter, but once he got involved in the project, it was obvious that he was going to join as bassist again as well.

HP: How do you feel the material on this album differs from the **Blizzard Of Ozz** and **Diary Of A Madman** LPs?
OZZY: It's still fucking rock and roll, that's for sure (laughs). Of course, not having Randy with us made a difference because many of the basic riffs on the first two albums were Randy's. But the material on this album is very strong, and I think I'm singing better than ever — if you want to call what I do singing.

HP: Why do you put yourself down? Don't you consider yourself a talented singer?
OZZY: I'm more of an entertainer than a singer. Someone like Ronnie Dio is a better singer than I am, but I know how to work a crowd and handle a song better than anybody. I guess you could call me a stylist with a song. Once I do it, it's rather difficult for anyone else to play that song. Just look at Sabbath trying to play things like *Iron Man* — it just doesn't work.

HP: It's been a long time now since you broke from Sabbath. Are there still any bad feelings?
OZZY: Not at all, in fact we're probably better mates now than when we were all in the band together. We've all grown up a lot. Tony Iommi came backstage at a couple of my gigs, which I thought was great, and now that Ian Gillan's in the band it's a new start for them. I don't know how well it will work out — I seriously have my doubts — but I wish them the best. Ian's a friend of mine, so I can only say "thumbs up mate."

HP: Ever since your days with Sabbath, you've had a rather 'satanic' image. Have the protests of religious groups affected you at all?
OZZY: Not one bit — I'd only wish they'd come in and see the show. I could get 'em clapping along after a few numbers! I feel very comfortable with my image. Everything I do is done with good intentions. All this satan shit is just a fucking joke. I have nothing to do with satan and I never will. I have much to thank God for in my life, and I am very happy to do just that. I have a successful career, a wonderful wife and a beautiful new baby. People who believe in satan aren't rewarded so richly.

HP: You must admit, though, that your music and stage antics create the impression that you're not exactly about to join the priesthood.
OZZY: (laughing) No, I'm not about to go off to any monastery. But people must understand that when we pretend to hang the dwarf on stage, or when I sing about Aliester Crowley it's done to be theatrical. I love acting that way. Presenting something unusual or bizarre is a great thrill for me. You can sing about Crowley or present a good stage show without being the devil.

HP: Your hair has grown in fairly well. In fact it's back to the blond color it was a few years ago. Have you entertained any thoughts about shaving your head again?
OZZY: No. That was just one of those things that I sometimes do when I've had a bit too much to drink. It's something that seems brilliant at the time, but the next morning you say, "Why did I do that?" I certainly don't have any plans to do it again.

HP: You mention your drinking. In the past, your off-stage habits seemed to be taking their toll on you. But now you seem to have your life very well in hand. Have you given up drinking?
OZZY: I'd sooner give up fucking (laughs). No, honestly, I have my boozing a bit more under control — even though I don't think it ever was that much of a problem. I still drink like a fish, and I don't think I'll ever change that much.

HP: How has the birth of your new daughter, Amy Rachel, affected you? I know she's your third child, but your first with Sharon. Has this made you feel any additional responsibility?
OZZY: Of course it has in some ways. I love my family more than anything, but having another child isn't about to change me. All my children, I hope, will grow up to know, love and respect what I do.

HP: Was it a mere coincidence that your wife gave birth at almost the exact same time that you were finishing up work on **Bark At The Moon**?
OZZY: It did work out quite well that way. For a while we weren't sure where we were going to record the album, and we also weren't sure exactly where Sharon was going to have the baby. We considered New York and L.A. before realizing that we wanted the child to be born in England. At the same time I was wandering around the world looking at studios. At first we were going to record in Montreaux, Switzerland. Then we decided to go over to Nassau in the Bahamas and use the studio that AC/DC used to record their album. But then I decided that I wanted to be near Sharon, and near home, so we used this place in Surrey. It worked out very well for everyone.

HP: Ozzy, after 15 years in this business, what's next? How much longer do you think you can go on?
OZZY: I'm planning on going on forever. I see no reason to stop. I love playing rock and roll, and my career seems to be growing every day. We're looking into the chance for me to be in a horror movie which would be filmed in 1984. I would play the villain. It should be great. I would be taking my music image into a new field.

"I'll never mellow. I'd sooner die than become a boring old fart."

HP: But doesn't the wear and tear of recording and touring begin to exhaust you after a while?
OZZY: Not at all. I love touring — I only really feel alive when I'm on that fucking stage. When I go on the road it's not one of those piss-off three-month tours. I go out for a year at a time. I'm like a sailor from the old days who sets out to sea not knowing exactly where his voyage will take him or how long he'll be away from home. For me that's part of the fun.

HP: What do you think you'd do with yourself if you ever decided to retire?
OZZY: I'd probably end up killing myself in some grisly fashion (laughs). Why would I ever consider giving up what I'm doing? I love doing it, and the fans seem to love it as much as I do. If I wasn't doing this, I'd end up either in prison or at the end of a rope in a very short time. I don't even like to consider the possibility.

HP: Is it still as much of a thrill for you as when you first started?
OZZY: As much of a thrill? It's 10 times more of a thrill. People had written me off so many times, calling me a fucking loser, that the success I've enjoyed over the last few years has been incredibly wonderful. I can't even begin to express how thankful I am to the fans for making my life such a pleasure. I owe it all to the people out there, and I want to promise them that I'll keep rocking my fucking ass off for them as long as they'll have me.□



Mark Weiss

"If I wasn't playing rock and roll I'd end up either in prison or at the end of a rope."

SINGER'S POLL



Mark Weiss

Joe Elliott: the odds-on favorite

You Pick Rock's Top Vocalist

When *Hit Parader* ran its guitar poll a few months back, we were besieged by thousands of letters requesting that we run a similar contest for singers. Since our main mission in life is to please our readers, the *HP* editorial staff put their heads together and came up with a list of 15 of rock's top vocal talents. We realize that not all of you will be pleased by our choices, so we've provided a ballot so that you can tell us who your favorite singer is. Feel free to vote for anyone you like — not just our 15 candidates. To avoid any additional controversy, we've listed our 15 vocal greats in alphabetical order.

1. PAT BENATAR

Pat Benatar's four-octave voice, and her penchant for recording instantly memorable pop anthems, have established her as one of the most recognizable and popular singers in rock. With her latest album, **Live From Earth** nestled at the top of the charts, Benatar seems securely ensconsed as rock's reigning platinum princess. "Singing has always been something I've loved," she said. "At one time I wanted to be an opera singer, then I worked in night clubs for a while. But I found out that my heart really belongs to rock and roll."

2. ROGER DALTREY

The Who's legendary front man, Roger Daltrey, has served as the inspiration for countless young rock vocalists. His blood-curdling screams, and microphone-twirling stage theatrics have made his sound and style one of rock's most famous attractions. "For a long time I viewed myself more as a performer than a singer," Daltrey explained. "That was because the Who in the beginning were so involved with 'the show.' As we evolved, however, so did my singing style — for the better I hope."

3. BRUCE DICKINSON

"I turned to rock and roll after I had considered a number of other careers," Iron Maiden's leather-lunged Bruce Dickinson said. "But once I started playing in bands, I knew it was what I wanted to do with my life." In the short span of two years, Dickinson has risen from virtual obscurity to front one of the hottest bands on the rock scene. The sudden success hasn't surprised him, however. "I just take every day in stride," he said. "Most things have just fallen into place."

4. JOE ELLIOTT

On stage, dressed in his trademark Union Jack T-shirt, Def Leppard's Joe Elliott is undoubtedly in total command. His piercing wail and sexy good looks have helped provide Leppard with the ingredient they needed to reach the top of the rock pile with their recent album, **Pyromania**. "I was originally a drummer," Joe said. "I turned to singing at a relatively late stage. I always felt very comfortable with a microphone, so that transition was an easy one for me — I guess I just enjoy the spotlight."

5. ROB HALFORD

"Underneath all the leather and studs is really just a British boy who loves to get on stage and sing," Judas Priest's Rob Halford said with a wistful smile. "To me it's the ultimate release." While it took Halford and Priest nearly a decade of constant touring and recording to garner recognition for their metallic talents, no one can deny that today Priest sits at the very pinnacle of headbangerdom. "Our music has a great deal of validity," Halford stated. "It's a living, growing entity."

6. MICK JAGGER

If there is one performer who has come to symbolize rock and roll to the masses, the Rolling Stones' Mick Jagger is surely that man. No other vocalist has better captured the attitude and anger of rock than Jagger, whose pouty lips and snarling voice have helped create the quintessential rock personality. "I've just incorporated things that I heard while I was


Bruce Dickinson

Jeffrey Mayer

growing up into my style," he said. "There's a lot of blues in there, that's for certain."

7. KLAUS MEINE

"For a while I thought I would never be able to sing again," Scorpions' Klaus Meine said in regard to the vocal nodes that almost forced him out of rock and roll two years ago. "It was a very scary situation. Every time I would sing for an extended period of time, my voice would go out on me. These days I've started wearing a collar that shoots electrical currents into my throat. That breaks up the nodes before they can form."

8. OZZY OSBOURNE

The inimitable Ozzy Osbourne is the first to admit that he's not the greatest singer that's ever walked across the rock stage. "I'm a performer more than a singer," Ozzy explained. "I know how to give a group of kids exactly what they want." Few can deny that Osbourne's blood-curdling vocal exploits have been giving rock fans "exactly what they want" for nearly 15 years. With the release of his latest album, **Bark At The Moon**, Ozzy has proven that he still remains the heavy metal master.

9. STEVE PERRY

When the pure vocal talents of rock are listed, Journey's Steve Perry must surely rank near the top. His crystal-clear style has helped lift Journey into the position of being the most successful American band in the world. "I come from a musical background," Perry said. "I was singing at a very early age. In fact, I can't remember a time when I *wasn't* singing. I'm just one of those lucky people who had a natural gift."

10. ROBERT PLANT

Robert Plant can rightfully be called the most influential vocalist in rock history. With his lionine mane of hair, his open-shirted, spread-legged stage stance and his incredible singing range, Plant, whether during his days with Led Zeppelin or as a solo performer, has come to represent the best rock has to offer. "My parents originally wanted me to be an accountant," he recalled with a laugh. "But I knew that I wanted to be a musician. I loved the blues, and when rock and roll came along, it just seemed like the natural place for me."

11. PAUL RODGERS

Few musicians are lucky enough to be in one legendary band — Paul Rodgers has had the good fortune to be in two. As the golden-voiced front man for both Free and Bad Company, Rodger's gutteral attack spurred a whole generation of imitators — none of whom have been able to match his perfect phrasing and style. Now with the release of his first solo album, it seems that Rodgers is on the verge of beginning the third successful phase of his amazing career.

12. DAVID LEE ROTH

"I wanted to find a career where I could do just about anything I wanted, and not end up being thrown in jail," Van Halen's David Lee Roth stated. "Rock and roll has given me that opportunity." Undeniably, DLR's unique stage persona has allowed him to live out his wildest fantasies. As rock's leading Lothario, as well as one of the form's most popular performers, Roth has created a mystique that has helped take Van Halen to the peak of rock stardom.

13. STING

Few bands can present a more unusual history than the Police. In the span of only four years they've gone from performing in clubs in front of a dozen people to playing ballparks brimming with over 60,000 fans. The key to the band's incredible rise to fame has been the multifaceted talents of one Gordon Sumner, better known to his followers simply as Sting. "I started out as a jazz musician more than anything else," he said. "At first I may have been too much of an idealist to see the real promise of rock and roll."

14. JOE LYNN TURNER

It isn't easy stepping into a job where your two predecessors had been fired, but when Joe Lynn Turner joined Rainbow a few years back, that's exactly the position he found himself in. "It was an incredible opportunity to work with someone like Ritchie Blackmore," Turner said. "But I didn't know if I'd be in the band for a week, a year or how long. Thankfully, things have turned out rather well."

15. ANN WILSON

"Singing is my way of expressing my innermost thoughts and feelings," Heart's Ann Wilson explained. "When I go on stage, I feel free of all restraints — that's the beauty of rock and roll." With Heart's latest album, **Passionworks**, reestablishing Ann as one of rock's premier vocalists, it appears that this raven-haired Seattle native will have many more opportunities to do what she called, "what I love more than anything else — singing rock and roll."□

Now that we've presented our list of 15 vocal greats, we'd like to hear who your favorite is. Don't feel limited to vote for one of our 15 candidates — vote for anyone you'd like. Send your ballot back to us at: **Hit Parader** Singer's Poll, Charlton Bldg., Derby, CT 06418. We'll announce the winner in an upcoming issue.

My favorite rock vocalist is _____

NAME_____ AGE_____
ADDRESS_____
CITY_____ STATE_____ ZIP_____

Ebet Roberts

Roger Daltrey: Still going strong.



Celebrity rate a record

by Charley Crespo

Quiet Riot's vocalist Kevin DuBrow and drummer Frankie Banali told *Hit Parader* that this past summer, as the heavy metal quartet toured America with Loverboy and Iron Maiden, they would often do in-store appearances and autograph sessions for the sole purpose of loading up on cassettes for the tour bus. The band listened to Gary Moore, Whitesnake, Led Zeppelin, Humble Pie and Def Leppard while rolling down America's highways. When the group came into New York to participate in our Rate-A-Record, we asked Frankie and Kevin to select from a pile of recently released singles. Most of the comments were first impressions.



DuBrow (left) and Banali: "I can't believe I'm hearing third generation Rush already."

Human Touch, Rick Springfield

Frankie Banali: Or how to handle one's human. Rick Springfield is a good songwriter, but here he's trying to get mileage with the skinny ties in his closet.
Kevin DuBrow: I like the chorus. I'm the only heavy metal rocker that has a tape that I made myself of all the best Rick Springfield songs. *Jessie's Girl* is absolutely fucking great, but I don't think this is. When I hear the word modern, that means they're worried about being too old for the audience. The synthesizers are worthless. He's trying to progress by being like everybody else, which is not progress at all. I've heard enough.

What Am I Gonna Do, Rod Stewart

KD: The first time I saw Rod Stewart live, I decided to be a lead singer. This is a good one. I was looking forward to slagging him because I used to like him so much, but he's singing real good.
FB: Tony Brock is doing a good job on drums. (Looks at the picture sleeve.) I don't like the fit of his suit.
KD: If people can criticize us because of our hair, then I can criticize his clothes. I already know this is going to be a hit. That's happening.

Teenage Idol, Blackfoot

KD: Our tour manager used to be their tour manager for 10 years. I've actually heard this before. It stinks. It's a terrible mix and a terrible recording. It's a shame because Ken Hensley is a great keyboard player.
FB: In a word, crap.

Big Log, Robert Plant

FB: I've got a box of pictures of Led Zeppelin. I'm a big fan.
KD: I love that guitar sound. I love the stuff he did on the first solo album. Takes quite a while to get to the singing. Percy, when do you start singing?
FB: I believe he's sneaking Jimmy Page into the recording studio and not telling anybody. McCartney-type harmonies. I've got a weird opinion. I liked the first solo album, I liked Led Zeppelin, I like Phil Collins and I like Genesis, but Plant's association with Phil Collins — when they get together, it doesn't do enough. It's the classic voice with a pseudo-modern pop sound. The guitar sound holds it together. I don't buy it.

All You Ever Think About Is Sex, Sparks

FB: He's trying to get a new record label. (Knocks the needle to scratch the record, then breaks it).
KD: That is terr-ri-ble.
FB: I saw the original Sparks at the Whiskey Au Go Go and they were terrible then. They talked with a fake English accent.

Tell Me What You Want, Zebra

KD: We heard this on the radio and we thought it was Triumph. It's an example of generic rock. It's a bad Robert Plant, which is Triumph, which is Rush. At least Triumph has a drum sound like Zeppelin's. I can't believe I'm hearing third generation Rush already.
FB: They may be three pieces in numbers only, there's more than enough layers on it. This I heard before and I changed the station. It doesn't go anywhere. It starts here and stays there.

Human Nature, Michael Jackson

KD: This shit I love. It's great. He makes the best videos in the world. *Beat It* was classic. He's a great dancer.
FB: This is classic Motown. The intro was great. I can't touch it; there's nothing bad I can say about it. He is talent personified. He's good-looking; he's almost Italian.
KD: What?

I'll Tumble 4 Ya, Culture Club

KD: Frankie loves Culture Club.
FB: Great bassline. I love this, but he hates it. The singer has Jimmy Cliff qualities to his voice.
KD: I hate Boy George, but this is a hit. I can't stand it. Now is when I want to put on *Naked Eye* by Judas Priest.

Dancing The Night Away, Cheap Trick

KD: I thought the record was skipping. It sounds like Sparks. This is pop. I don't like pop.
FB: It sounds like Rick Nielsen stayed home and sent Todd Rundgren to play guitar.□

Cheap Trick

feeling the heat



David Kennedy

Cheap Trick (left to right): Bun E. Carlos, Robin Zander, Rick Nielsen, Jon Brant.

Rockford Rockers Rally with **Next Position Please.**

by Rick Evans

Another Cheap Trick show had drawn to a close. Ninety minutes of hard rockin' fun had left 20,000 fans on their feet begging for more. As the band headed for the security of their back-stage dressing room, vocalist Robin Zander was confronted by two comely young lasses dressed in identical "We Love Robin" T-shirts. As the blond vocalist slowed down to admire the view, the two well-endowed ladies lifted their shirts to reveal an additional message that had been painted on strategic parts of their anatomy. "We Want To Take You Home," the message read, causing Zander to burst out laughing just as a Cheap Trick security officer came by to hustle Robin back to the changing room.

"Our fans are unbelievable," the diminutive front-man gasped as he relaxed a few minutes later. "People like that reinforce your faith in human nature. They give you the desire to keep on going after all these years," he laughed. "It's nice to know that we're still loved."

Few bands have enjoyed a more loving relationship with their fans than Cheap Trick. Throughout their eight year career, this Illinois based quartet has developed a fanatical following who view the Tricksters' unique brand of power pop as a near-perfect expression of rock's inherent energy and excitement.

With the success of the group's latest album, **Next Position Please,** Zander, guitarist Rick Nielsen, drummer Bun E. Carlos and bassist Jon Brant have accomplished the difficult task of appeasing their longtime followers while showing their detractors that the band remains a vital force on the rock scene.

"We enjoyed making this album,"zany Rick Nielsen said as he carefully adjusted his ever-present baseball cap. "We always go into the studio with the idea of having fun, and making music that the people will have fun listening to. Some people have said that this is a very important album for us because the last few haven't sold as many as some of our earlier ones. But we like to think that *every* album we do is an important one."

Yet, despite Nielsen's denials that **Next Position Please** is "just another album," few knowledgeable rock fans can deny that Cheap Trick has fallen from the lofty perch they enjoyed following the chart-topping success of 1979's **Live at Budokan.** While their albums still go "gold," the days of multi-platinum may now be a thing of the past. Zander feels that he may have an answer for the group's inexplicable decline.

"The live album was something of a freak," he said. "It just happened to come along when there was nobody else making the kind of music we were playing — or at least they weren't playing it as well. We started out as something of a cult group, and what's happened is that we've returned to that cult following. All I can say is that it's a very large cult. I can guarantee you that we don't go into the studio saying to each other, 'How can we sell a million albums.' Of course we'd love to do that every time, but all we try to do is make the best music we can."

"We're not a trendy band," Rick Nielsen added. "I'm not about to start wearing makeup and billing

myself as 'Boy Rick'. That's not us — we have our own style that we're very happy with. Other groups may take some newer elements into their music and try to stay as trendy as possible hoping to get a larger audience. We wouldn't feel comfortable doing that. We prefer to just do what we do best, and hope that a lot of people like it."

Next Position Please was produced by Todd Rundgren at his Utopia Sound Studios in upstate New York. While the Rundgren — Cheap Trick partnership first surprised some within the rock community, Todd's understanding of the pop/rock form, as well as his unquestioned production skills, served to bring the best out of the band. On such songs as *3-D, Borderline,* and Rundgren's own *Heaven's Falling,* Nielsen's frantic guitar stylings and Zander's full-throated vocals have been nurtured and strengthened by Todd's sympathetic hand.

"Todd was great to work with," Nielsen said. "I've known him for about fifteen years. In fact, two of the musicians who played with Todd in the Nazz were guys I played with in a band that was called Sick Man of Europe. That was before Cheap Trick. We lost touch for awhile but we'd meet from time to time at shows or parties and there always was interest for us to work together. When we got a call from Todd's manager a few months back saying that he wanted to produce us, all I could think of saying was 'why didn't *I* think of that.'

"Working with Todd was a positive experience because he really understood what we were trying to do," Rick added. "We've worked with a lot of excellent producers over the years, but Todd was the first one who could really explain to us what he liked, or didn't like, about a particular track. I guess that's because he's a musician himself. He also knows exactly what we're trying to achieve on a particular song. If, for instance, we're trying to get a particular guitar or drum sound, Todd knows how to electronically enhance things so they sound exactly the way you want 'em. That saves an awful lot of time."

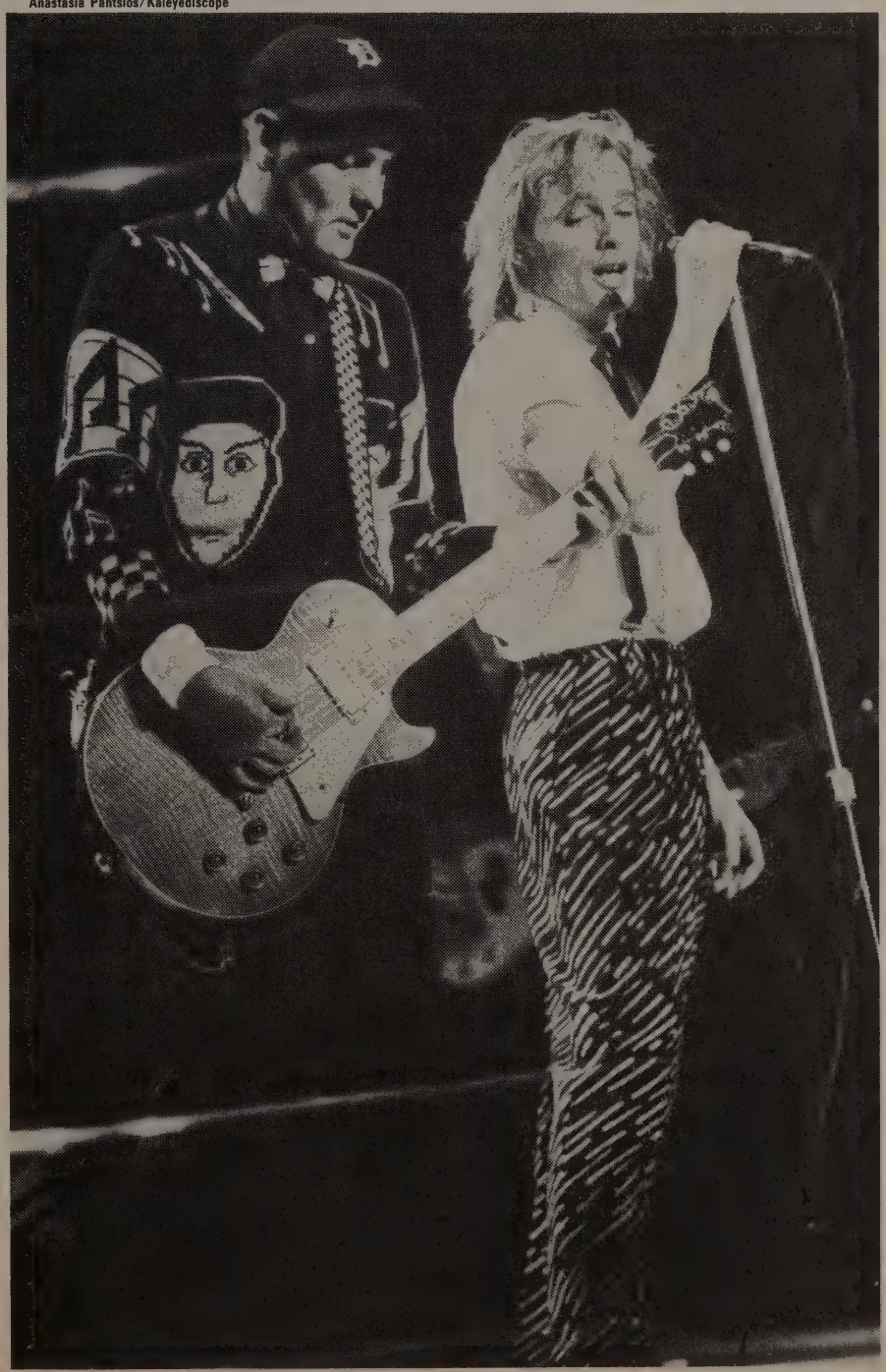
Cheap Trick's latest vinyl venture also marks the debut of bassist Jon Brant, who insists that he's out to break the band's "revolving door" bassist policy. In the wake of the departures of both original bass man Tom Petersson, and his replacement Pete Comita, Brant knew that his job would be to add a degree of stability to the band — as well as contribute some inventive bass licks.

"It was exciting going into the studio with the band," Brant said. "I was lucky in that I've been in the group for over a year, and I feel very comfortable with my position. It wasn't like I was stepping in and then going right into record — that would have been tough. Being able to go on the road and get familiar with all the old stuff made my job a lot easier."

With the success of **Next Position Please,** the Tricksters have begun their latest world tour, intergrating much of their new material into a set that still includes such vintage classics as *Surrender* and *I Want You To Want Me.* While the band no longer is able to pack the biggest ballparks night in and night out, their loyal following still manages to make every performance a memorable one.

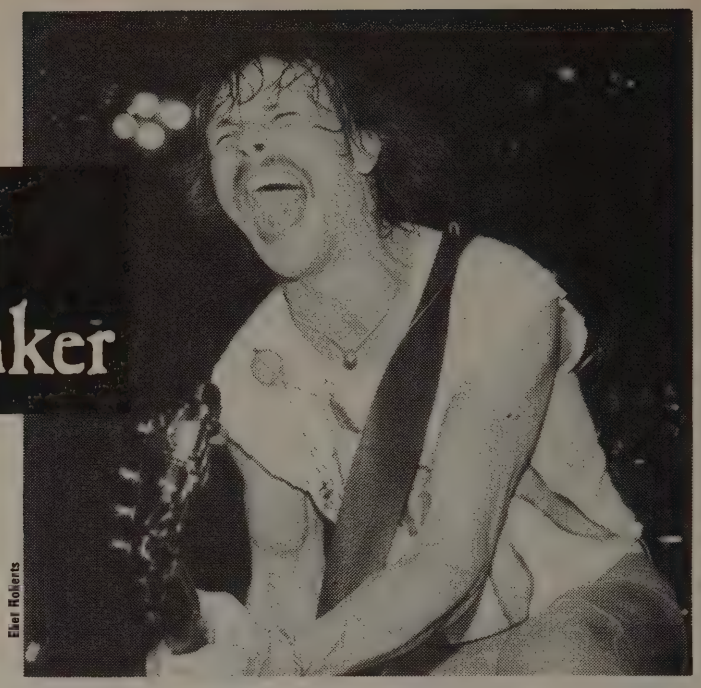
"It's funny to look out and see faces of kids who probably weren't even born when I got into this business," Nielsen said with a laugh. "It makes me feel so old. Actually, it makes me feel very good because it means that we're bringing in a new audience while, hopefully, we're holding on to the older ones. The fans are really great. The way they make us feel, maybe we'll just keep on rocking forever."□

Anastasia Pantsios/Kaleyediscope



Rick and Robin on stage: "It's nice to know that we're still loved."

Scorpions' Rudolph Schenker



Rudy Schenker: "I learned guitar by myself. I never had a teacher."

Each month *Hit Parader* journeys back in time with a famous rock personality. This month our time traveler is Scorpions' guitar great Rudy Schenker.

by Bob Grossweiner

The Schenker household in Hanover, West Germany, was a musical hotbed when oldest son, Rudolph, Scorpions' rhythm guitarist, was growing up. "Music was my first love," expresses the 34-year-old Schenker with just a slight German accent. "When I was five or six years old, I heard music and couldn't get it out of my mind."

With his mother playing piano and his father violin, the sounds of classical music filtered throughout the household. But when Rudolph heard Elvis Presley, Little Richard and later the Rolling Stones, Beatles, Yardbirds and Pretty Things, rock and roll was the only genre of music on his mind.

"I learned guitar by myself," he reminisces with a broad smile. "I never had a teacher. I first played an acoustic guitar. Later, I bought a pickup and put it on the acoustic. The first time I played it at home, my parents said it was too loud. Sometimes the neighbors would knock on the door and say to make it lower. When I started to play in a band, my parents said, 'good.' My father likes me being a musician."

Rudolph is, of course, the older brother of Michael Schenker, who was also a founding member of the Scorpions before he left to join UFO and later form the Michael Schenker Group. "I taught Michael how to play the guitar," Rudy says. "We were both listening to music very early. I was thinking that I don't like to only listen to music; I would like to make music by myself. I was playing alone, and I said to my brother, 'I don't like to play alone, what do you think about playing guitar with me?'"

Proving that sometimes brotherhood is more important than competitiveness, Rudolph suggested "you play lead guitar and I'll play rhythm guitar. We tried to find the melody to the Shadows' *F.B.I.* (1961), and then we started playing together."

However, Michael, who is six years younger than Rudolph, was too young to join his brother's first band. "I was 16 at the time," recalls Rudolph, "and Michael was 10. In 1966, I formed the Scorpions with friends from Hanover. We played in some of the local clubs, and I remember my brother coming to see us with my father, and asking if he could play with us. He was just a little 10-year-old guy playing with the Scorpions. We did a session with him and everybody said, 'this young guy can play so good!'"

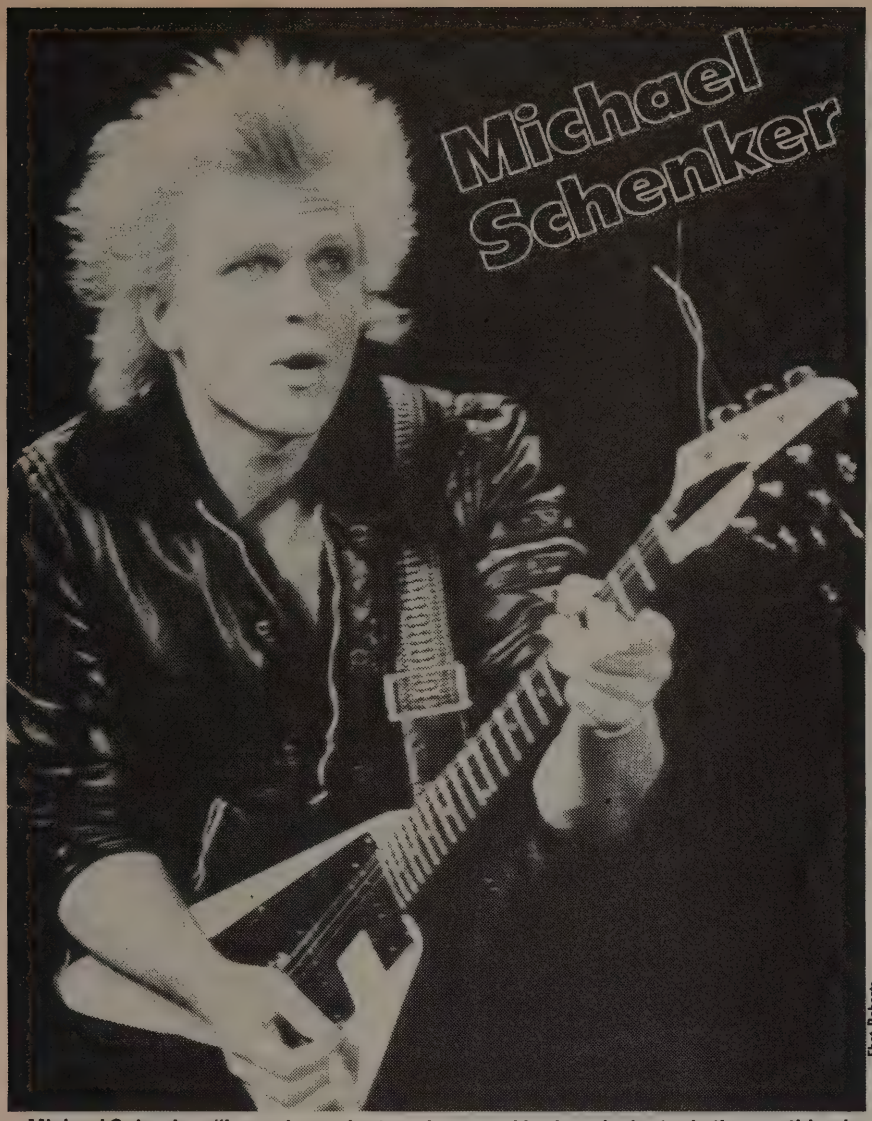
By the time the Scorpions recorded their first album **Lonesome Crow** in 1972 Michael was the lead guitarist in the band with his brother playing rhythm. Still, brotherhood was the only thing on Rudolph's mind. "Michael was playing a Les Paul and I was playing my Flying-V," he says. "But his guitar was broken so he borrowed mine. He said, 'Hey, this guitar is so good. Can we switch? You get the Les Paul and I get the Flying-V.' I said, 'why not?' He's my brother. He was playing lead, and I told him that if he liked my guitar so much, we'd change."

Rudolph is a Flying-V freak; he has 18 of them, including two originals. But Rudolph was very willing to make the sacrifice for the good of the band. "At the time," he maintains, "I didn't like to play with two Flying-Vs in the same band." Rudolph played a Les Paul until Michael deserted the mothership for UFO. Then he went out and bought a new Flying-V.

Rudolph considers his brother to be the king of heavy metal guitar, since Michael plays "very hard, precise and melodic. He puts together his feeling and technique. I also like Eddie Van Halen because he has created new harmonic things and is a very rhythmic guitar player. He has fantastic technique!"

Heavy metal music is Rudolph's main love, although he hates the term. "Look back at our first album," he pleads, "we haven't changed our music much — maybe just a little bit. When we started, we played rock. Now they're saying we play heavy metal. The music is the same; the terminology has changed."

And now there are two more Schenkers on the musical horizon. Rudolph's 26-year-old sister Barbara plays synthesizer and keyboards in Viva, who have three albums released overseas. And Rudolph's 13-year-old son Marcel plays drums. Rudolph guesses that he doesn't play guitar because he doesn't want to be compared to his famous father and uncle.□



Michael Schenker: "I was dependent on drugs and had no desire to do the one thing I loved most in life — play my guitar."

tale of a survivor

Flying-V Master Reveals The Trials And Tribulations Of His Life.

by Terry Whitfield

To some he's the ultimate guitar god, capable of mesmerizing audiences with his spellbinding Flying-V virtuosity. To others he's an enigma — an unpredictable casualty of the hectic rock and roll lifestyle. At the ripe old age of 28, it seems that Michael Schenker has given new meaning to the term "living on the edge."

"I have lived what you could call an unusual life," the blond Teutonic Terror revealed. "I had problems with drinking at a very early age — when I was barely a teenager — and that proved to be a problem for a long time. I was in successful bands like Scorpions by then, and, when I was only 17, I was in UFO. I was the only German in that band, and I had a great deal of difficulty communicating. Of course the other members didn't help matters — they weren't the most understanding lot in the world. Because of my inability to deal with them, I turned to drugs and alcohol — I ended up in the insane asylum by the time I was 20."

While Schenker's sudden departure from UFO at the height of that band's success spurred an incredible amount of speculation (one story had him joining the Moonies), Michael knew that in order to survive he would need to get away from rock and roll, at least for a while. "I took all my guitars, my beloved Flying-Vs, and smashed them into a million pieces," Michael said stoically. "It was almost like I was purging myself of my troubles. I went through a very difficult period. I was still dependent on drugs, I was bankrupt and I had no desire to do the one thing I loved most in life — play my guitar."

Luckily, with the help of his brother Rudy, Michael slowly began to recover and get both his personal and musical life in shape. For a while he considered rejoining Scorpions, the band that he had originally formed with Rudy in the early '70s. He journeyed into the studio with the band to record **Lovedrive,** but after a few weeks he realized that his future would have to be with his own group.

"Everyone in Scorpions was incredibly understanding and patient with me," Michael remembered. "But the fact of the matter is that I was not in top form, to say the least. I had improved a great deal from where I had been earlier in the year, but I was still not able to contribute as well as I would have liked. I had considered putting together my own band for a long time, and after I had done some of the **Lovedrive** sessions, the time seemed right."

Schenker's first few solo efforts were marked by both his incredibly dynamic guitar stylings, and a constant change in personnel. The band was also unable to find a producer who was fully capable of capturing their sound on vinyl. "We've gone through quite a few producers, that's a fact," Schenker explained. "We had a rather disastrous result with Ron Nevison on our second album. Roger with Ron Nevison on our second album. Roger rather good, but his schedule became increasingly busy with Rainbow, and we became far from his first priority. That's why we decided to produce ourselves this time.

"The situation with the band members is something else," Michael continued. "The changes occurred because of either their insecurities or mine. I don't believe in pointing fingers — that accomplishes nothing. Hopefully, all the run-ins and fights are a thing of the past."

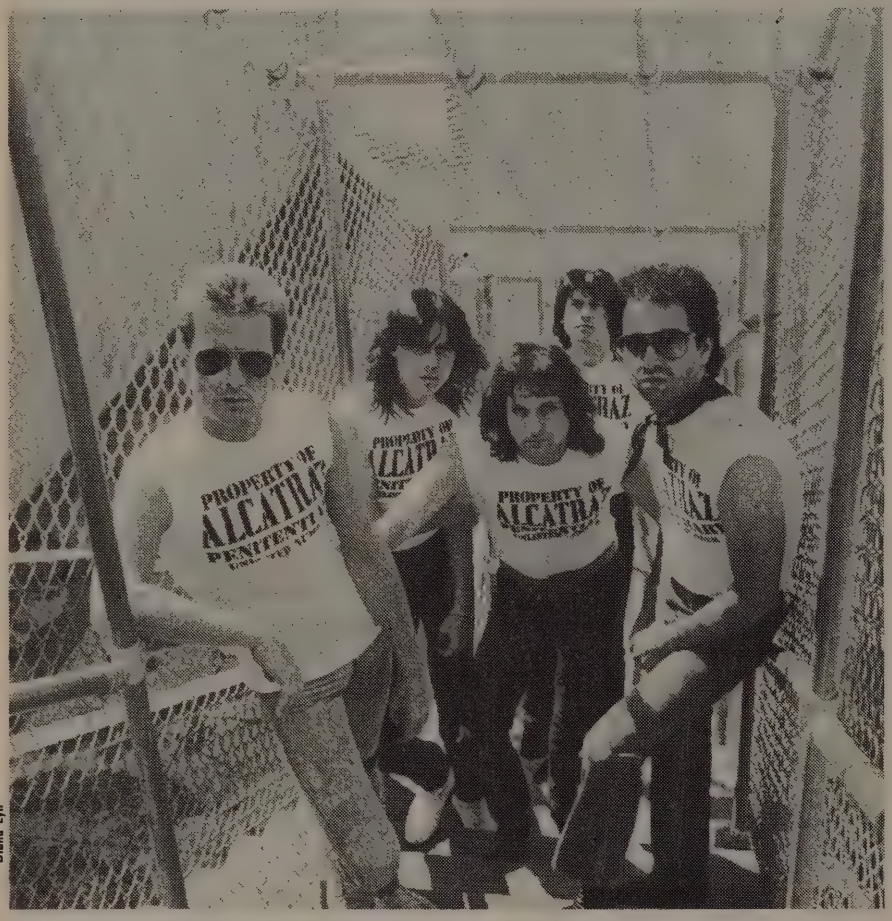
Perhaps the most notorious of Schenker's "run-ins" occurred last year with vocalist Gary Barden, who had been with the Michael Schenker Group since its formation. The result of this interaction saw Barden leaving the band, temporarily, in favor of former Rainbow singer Graham Bonnet. The Bonnet-Schenker partnership proved to be brief and disappointing, with the album **Assault Attack** making little impression on the American rock market. Then, following a near-disastrous appearance at last year's Reading Festival — when Bonnet walked out only hours before the scheduled gig — Barden was recalled, as Schenker stated "this time forever."

The newly revitalized lineup, which also includes drummer Ted McKenna, bassist Chris Glen and keyboardist Andy Nye, quickly set to work on **Built To Destroy,** the strongest album Schenker has produced in years. On such tracks as *Walk The Stage,* it seems that Michael may have at last found the sound that will bring him the recognition that is long overdue.

"This is an exciting record," he said. "Now we want to come to America and play. We fear the fans there have forgotten about us. We want to show them that we're stronger than ever."□

ALCATRAZZ

Ex-Rainbow and MSG Vocalist Graham Bonnet Leads New Band Into Action.



Diana Lyn

Alcatrazz (left to right): Graham Bonnet, Yngwie Malmsteen, Jimmy Waldo, Gary Shea, Jan Uvena.

Charley Crespo

There's no parole from rock and roll. That's the word from the members of a new Los Angeles-based heavy metal band, Alcatrazz. Although the group has been freshly put together, and has not had to work their way up through the local club circuit, Alcatrazz reportedly signed a big-money record contract because of their lineup.

Alcatrazz is fronted by Graham Bonnet, the 35-year-old vocalist whose previous credits include stints with Ritchie Blackmore's Rainbow and the Michael Schenker Group. Alcatrazz also has in custody an arresting 20-year-old guitarist from Sweden, Yngwie Malmsteen, who had previously drawn critical raves while doing time in another L.A. metal band, Steeler. Keyboardist Jimmy Waldo and bassist Gary Shea, both of whom used to play in the pop band New England, and drummer Jan Uvena round out the outfit.

Other name musicians like Zal Cleminson, formerly of Nazareth, Aynsley Dunbar, once a member of Journey and ex-Iron Maiden member Clive Burr, were among the people considered for the band at one time or another.

"We thought along the lines of getting a supergroup together but after listening back to the tapes of the rehearsals, we realized some of those people didn't fit the bill quite the way we thought they would," Bonnet explained from his home in the woods of southern California. "Clive didn't seem to work well during rehearsals. I don't know if it was due to jet lag or what. He seemed very tired. It wasn't anything personal."

If anything, it's Bonnet that will carry the band for a while, at least until the public becomes aware of Alcatrazz as a group. Bonnet's screaming vocals are already familiar to rock fans via Rainbow's **Down To Earth** LP and the Michael Schenker Group's **Assault Attack.**

"I was with Rainbow a couple of years and then I left," he said. "We did the gig at Castle Donnington, a big outdoor festival, which was the last gig Cozy Powell did. After Cozy left the band, it wasn't the same anymore because we're very close friends. A lot of the fun went out of it. It just became a job, and it seemed we were doing the same music over and over again, but slightly rehashed. It just seemed boring. We were rehearsing new songs in Copenhagen, and I wasn't very pleased about being there. Lots of little things put me off to the whole Rainbow thing and I left."

Bonnet then did as a solo album, **Line Up,** which was never released in the United States. The LP featured Cozy Powell on drums, Russ Ballard on guitar and Whitesnake's keyboardist Jon Lord and guitarist Micky Moody among the all-star cast. **Line Up** featured a cover of the Kinks' *Set Me Free* and several songs by Ballard, who'd written Rainbow's *Since You've Been Gone* and *I Surrender,* and several other well known rock songs. Cozy then asked Bonnet to join the Michael Schenker Group.

"Once again, Cozy left the band," Bonnet recalled. "He'd had a big fight with Michael and he'd had enough. Michael got Ted McKenna from Rory Gallagher's band and the rehearsals went on. I got bored.

"The warmup gig with MSG was a disaster. I felt it was unimportant. I spent the day with the roadies and I got terribly drunk. I fucked up; I was shit-faced. My fly went, I wasn't wearing underpants and something fell out. I had to walk off stage. The audience went a bit crazy. I had to be smuggled back to the hotel.

"The next day, I found the band had left me at the hotel with just two pounds. The band fired me because the manager thought I couldn't do the next gig, which was headlining the Reading Festival. I took the train to England. I was really upset. I was crying. I loved the band and I admire Michael a lot."

Alcatrazz's **No Parole From Rock And Roll** marks the return of Bonnet to the music scene, and the first real opportunity for Americans to see guitar wiz Yngwie Malmsteen. But while Bonnet rejected the idea of retiring from the life of rock and roll, he was recently smacked in the face with the pie of reality. He's now the father of newborn twins, Aaron and Keeley, whom he admits have already changed his lifestyle. With two more mouths to feed, he says he's definitely going all out to give rock fans the music they've been waiting to hear.□

by Charley Crespo

Shooting stars



Dokken

"This is the realization of a dream," vocalist Don Dokken said about the release of his band's debut album, **Breaking The Chains.** "The album had been out in Europe for quite a while, and our tapes had been with American record companies for what seemed like ages. There were times when I thought we'd never get signed in this country."

As shown on such songs as *Nightrider, Paris Is Burning* and the title track, Dokken had little reason to worry about his music catching the attention of state-side record companies. With a sound that features the power house riffing of guitarist George Lynch, the pounding rhythms of bassist Jeff Pilson and drummer Mick Brown in addition to Dokken's kinetic crooning, the band's metal style is tailor made for today's hard rock resurgence.

Formed a few years back in Los Angeles, the band went through a number of roster changes before settling on their present lineup. Dokken himself kept busy while waiting for his band to be signed by recording in Germany with the Scorpions. "I appeared on a couple of cuts on the **Blackout** album," he said. "Klaus (Meine) was having some vocal troubles, and they were kind enough to ask me to come in and sing on some backing tracks. It was a great experience."



Robert Ellis

Raven

As if we hadn't heard enough from the Brits, yet another young group of heavy metal thrashers, Raven, is attempting to win the hearts and ears of Americans. In 1975, brothers Mark (lead guitar) and John Gallagher (lead vocals, bass) led a quartet through the club circuit in their home territory in the Northeast of England. Five years later, the band's lineup was revamped, and Rob "Wacko" Hunter joined as the drummer to form a power trio.

In 1981, Raven released their first album in Great Britain, **Rock Until You Drop**, which featured 14 fast and furious numbers. A second album, **Wiped Out**, followed, but it wasn't until this year's **All For One** that Raven found United States distribution. **All For One** was co-produced by Udo Dirkschneider, vocalist of the German heavy metal band Accept.



Bodine

"This album is made to be played loud," claims the jacket of Bodine's debut American LP, **Bold As Brass.** "Never mind the neighbors. Buy them a copy too."

Jay Van Feggelan had been recording in England with a pop/rock band when he noted the end of the punk era and the revival of heavy metal. Convinced that what could be done in England should also be possible in Holland, the singer headed home in 1978 to form Bodine, and a self-titled debut album was released in the Netherlands.

Ultimately, the group decided to move towards a more guitar-dominated metal sound, and Feggelan was replaced by vocalist Madman Axel and second guitarist Iron Anthony. The band is filled out by guitarist Rheno Xeros, bassist Armand van der Hoff and drummer Gerard Haitsma. Bodine now joins the ranks of the few international rock bands to come out of the Netherlands.

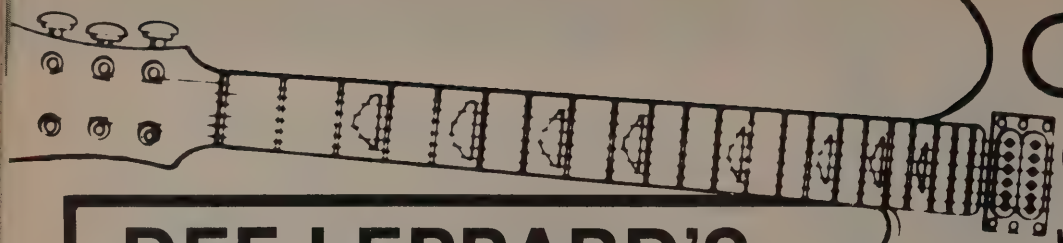


Artist & Friends, Inc.

The Eric Martin Band

"From the beginning, our idea was to create a group-oriented sound with a tough, hard rock edge," says Eric Martin of the San Francisco-based Eric Martin Band. "When we got together, we knew immediately we had to stay together."

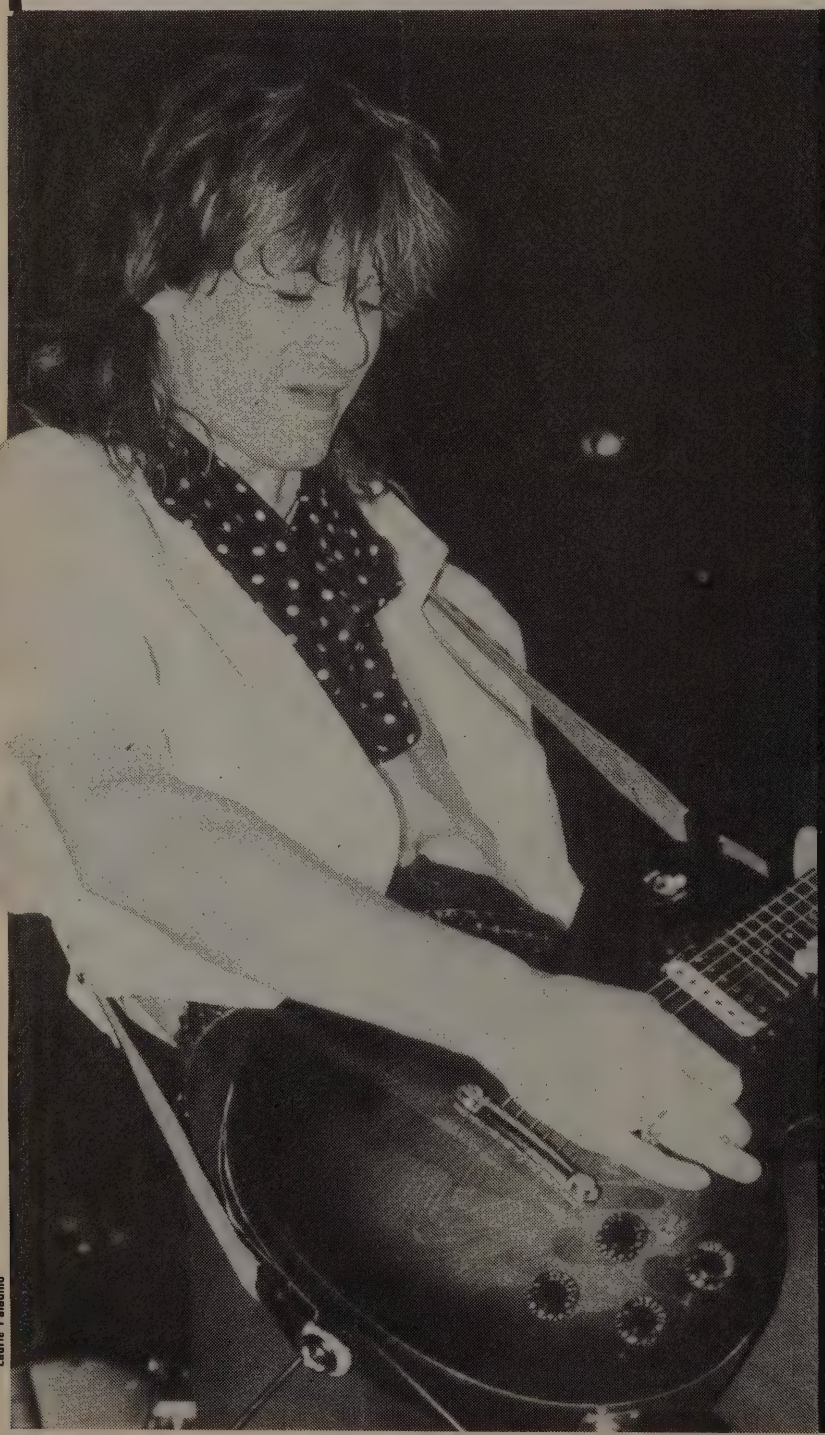
By playing in a band called Kid Courage in the mid-'70s, Martin met up with Tom Duke, Mark Ross, John Nymann and David Jacobsen, who were members of a rival group, Mile Hi. United by a mutual fondness for British rockers like the Who, Free and Mott The Hoople, they banded together as 415 and played the local club circuit. Troy Luccketta joined the band two years ago and they considered a name change, finally going for the simple but direct Eric Martin Band. **Sucker For A Pretty Face** is the group's debut LP.



GUITAR GREATS

by Steve Gett

DEF LEPPARD'S *Steve Clark*



Laurie Paladino

WHEN DID YOU BEGIN PLAYING GUITAR?: I had my first guitar when I was about 10.

WHY DID YOU START?: When I got the guitar, my dad said he'd give me a better one if I improved.

FIRST TYPE OF GUITAR: A Commodore Semi-acoustic.

MUSICAL TRAINING: One year of classical guitar.

EARLY INFLUENCES: Jimmy Page, Zal from the Sensational Alex Harvey Band and Brian Robertson.

FIRST PUBLIC PERFORMANCE: At the local scout hut when I was 14.

FIRST APPEARANCE ON RECORD: The **Getcha Rocks Off** EP with Def Leppard.

RECORDING BANDS: Def Leppard.

OTHER VINYL APPEARANCES: None — although I've helped my brother out in the studio.

EQUIPMENT (LIVE): Four 100-watt Marshalls, a Cry-Baby and a distortion pedal. The guitars I use are two Les Paul Deluxes, a Hamer Junior, a double neck and a couple of Fenders.

STUDIO EQUIPMENT: I'll use anything that's available!

NUMBER OF GUITARS OWNED: About six.

MOST MEMORABLE SOLO ON RECORD: The one I did on *Bringin' On The Heartbreak*, probably because it was slower and had more feeling.

OTHER GUITARISTS YOU ADMIRE: Alex Lifeson, Randy Rhoads, Eddie Van Halen... and I still like the old ones.□

JUDAS PRIEST



Ross Marino

Judas Priest (left to right): Dave Holland, Ian Hill, Rob Halford, Glenn Tipton, K.K. Downing.

in their own words

"Screaming For Vengeance was a very good album — but the new one's just as strong."

"I can't say that the success we've enjoyed over the last few years has surprised me, but it has been very rewarding. I don't think any of us ever became particularly discouraged about making it in America, but on the other hand, none of us ever dreamed that things would finally break in such a big way. It's been an incredible experience. It's made all the years of touring and hard work worthwhile."

— K.K. Downing

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"We were a little nervous about the new album. We never write when we're on the road, so when we finished the **Screaming For Vengeance** tour, we had to sit down and say, 'O.K. what's next?' We decided to return to the studio in Ibiza, and get back to work. Fortunately, the creativity level was very high. We were able to come up with material rather easily. We felt a little extra pressure due to the success of the last album, but we've always been a confident bunch."

— Glenn Tipton

****

"Someone asked me the other day if I'd grown tired of all the leather and studs. I laughed. That guy didn't understand that I honestly like dressing like that. I do it whether I'm on stage or off. I feel very comfortable dressed that way. You never have to worry about which shirts go with which pants. A bit of leather goes with anything."

— Rob Halford

****

"The last tour was the most incredible experience of my life. Headlining a place like Madison Square Garden, with 20,000 fans cheering, was a rather emotional time for all of us. It was the culmination of what we had worked on for a decade. I know it's not our image to cry, but I will admit that we each had to choke



Rob Halford

back a tear or two a couple of times that night."

— Glenn Tipton

****

"I grew up in Birmingham, England, which is an industry town. If you didn't want to work in the factories, you had to find a way out. I couldn't play football (soccer) that well, so my way of getting out was by playing music. I lived for rock and roll. I got into people like Hendrix and Blackmore and studied their styles. I practically slept with my guitar —especially when there was nothing better around to sleep with. When you come from humble beginnings, success can indeed taste very sweet."

— K.K. Downing

****

"People are just beginning to realize how incredible a singer Rob Halford is. For a long time all they could see was the leather and the chains, and they didn't seem to notice that the man has an absolutely astounding range. I've heard him do Frank Sinatra impressions that were just great. The guy can sing anything!"

— Glenn Tipton

****

"I don't understand the term 'dinosaur' band. Judas Priest is a vibrant and constantly evolving band that's managed to survive for a long time only because of our adaptability. Many people view heavy metal as a very narrow and limited form. That's simply not accurate. We've been able to bring a lot of different elements into our music, and while we're very much a metal band, we've been able to handle those elements quite naturally. We've covered a Joan Baez tune, and we've done a Fleetwood Mac tune — what else do you want?"

— Rob Halford

****

"Working with Glenn is always exciting for me. He's a very gifted guitarist and we get a kick out of testing each other — in a friendly manner. When we record, we'll often divide the time for a guitar solo. Perhaps I'll go in first and lay down my part, then I'll turn to Glenn and say, 'Awright mate, top that!' He'll give me a little smile and then try to blow me away with his solo. It's a game we play, and obviously it serves the purpose of getting the best out of both of us."

— K.K. Downing

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"I don't mind not being in the spotlight. There really needs to be someone who's willing to stay in the background and make sure the beat stays constant — that's my job. I'll gladly leave the spotlight to Rob, Ken and Glenn. They have their jobs to do and I have mine. As long as we each do that, we'll keep playing good music."

— Ian Hill

****

"I don't know if I'll use my Harley on the next tour. I've used it in the show for a long time now and perhaps it's growing a bit tired. A lot of fans come to see me ride in on the bike, but I don't want our music or stage show to ever become boring or repetitious. I've always used the bike during *Hell Bent For Leather*. If I decide to stop using the bike, we'll probably drop that number from the set. We're always coming up with new ideas, so I can guarantee everyone that if we decide to cast the bike aside, there'll be something equally as exciting in the set to replace it. Maybe I'll ride on stage atop a snow plow."

— Rob Halford

****

"Our fans have got to be the most dedicated in the world. They don't come to see the show — they come to be a part of it. Their energy is what kept us going for so long last year. If you feel tired before a show, you know that when you hit the stage, they'll be out front cheering you on. There's no way you can feel down when you see that. It really gets the adrenaline pumping. You feel like you can conquer anything. They truly have the attitude of heavy metal."

— Glenn Tipton

****

"Judas Priest had a lot of drummers before I joined the band. When I came in, all I wanted to do was give them a bit of stability — to let them know that I was going to play as hard as I could every night. That's all they asked of me, and I was only too happy to comply."

— Dave Holland

"I practically slept with my guitar — especially when there was nothing better to sleep with."

"We can only hope that the new album does as well as the last one. We feel that we've come up with some of the strongest songs we've ever done. **Screaming For Vengeance** was a very good album, but this one is just as strong — if not stronger. It has some of the best guitar work I've ever been involved with. I'm very proud of my work on this one."

— K.K. Downing

****

"We're always very conscious of not being too melodic when we write a song. If we have a melody that's too pretty or intricate, it's not going to interpret well when we record it. If a song doesn't sound like Judas Priest, we'll cast it out — no matter how nice a song might be."

— Glenn Tipton

****

"I still get a lot of strange looks from people in the street because of the way I dress. I remember walking into a store in New York one time and having the shop owner throw up his hands and yell 'take my money, but don't hurt me.' He thought I was a thug. As we've become better known, that's happened less and less, but there are still certain hotels that aren't thrilled about having us stay there. Maybe we'll just have to buy those hotels the next time we go through town."□

— Rob Halford



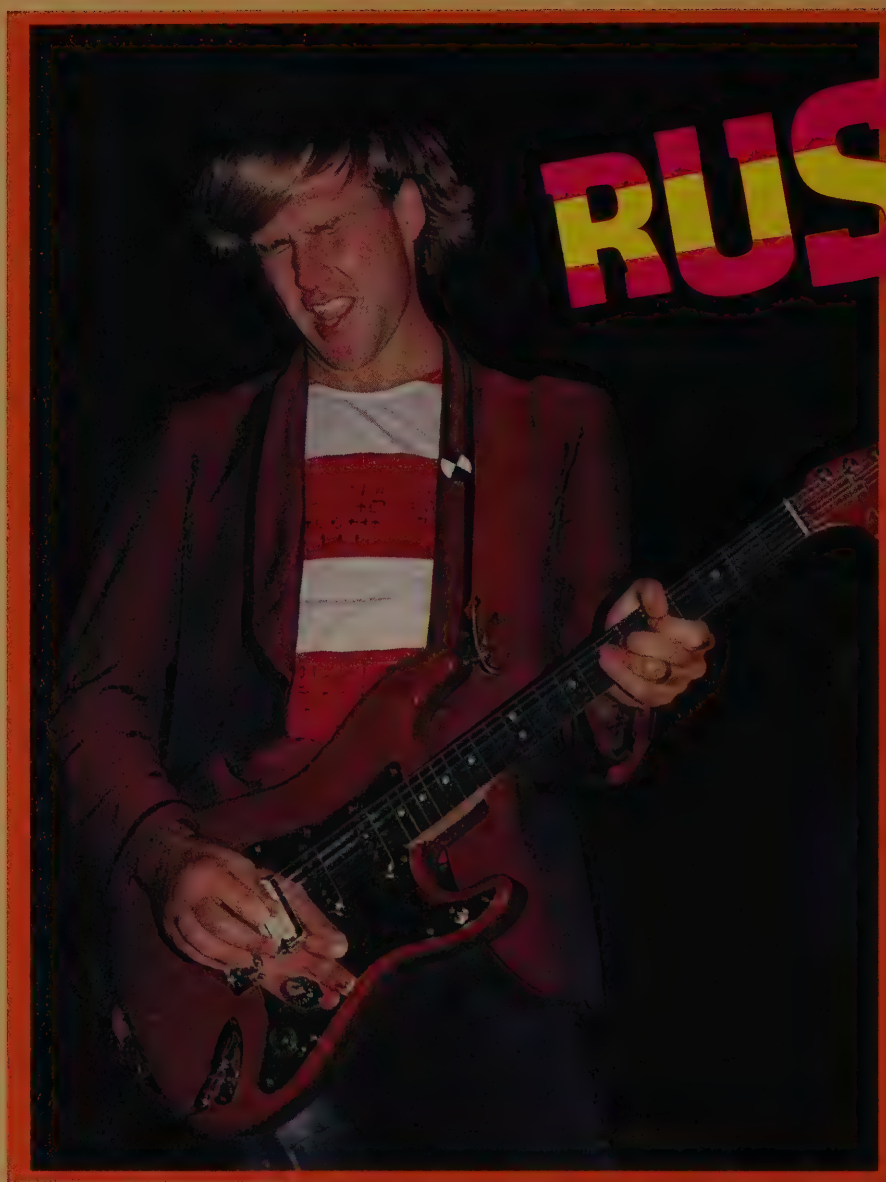
Neil Zlozower

K.K. on stage: "When I was growing up I lived for rock and roll."




HIT PARADER
DAVID LEE ROTH

RUSH



Neil Zlozower

Alex Lifeson: His guitar playing has become one of Rush's most recognizable features.

the three musketeers

Legendary Trio Complete New Album And Prepare For International Tour.

by Kerry Doole

Geddy Lee looked as though he'd just pitched nine innings of his beloved baseball. Rush was nearing the end of a major European tour when we caught up with the band in the cavernous bowels of Wembley Arena, the London venue reserved for the upper echelons of the rock heirarchy.

It is a measure of Lee's class and dedication to his craft that at the gig's conclusion he found time for serious discussions on the choice of producer for the next Rush opus, another lengthy interview with yet another rock scribe, and then a chat with a couple of young Canuck fans who had crossed the Atlantic just for this chance to rub shoulders with their heroes.

Selling out Wembley for four straight nights is reason enough for anyone to wear a smug, self-satisfied smile, but Geddy Lee's mind was already on the next album, scheduled for early 1984 release.

"All we're doing is thinking about the next project! We're still trying to sort out what we want to do. **Signals** was a transitional album for us. We were groping in the dark. It was about expanding the horizons of the band and the sound, and the next album will be a little closer to what we were really pointing to on **Signals**."

It is this penchant for progression, this commitment to change, that sets Rush apart from the heavy-metal mainstream, and the new album should further sever any ties to that genre. Most bands that have survived a decade in the crazy rock and roll zoo are content

to crank out facsimiles of the sound that brought them success, but Rush is made of sterner stuff.

"We've never made a blueprint," claimed Geddy. "We really don't know what the next album will sound like until we've gone in and written the material. We write the material and whatever comes out dictates what the sound of the next LP will be. We try for it to be very natural. We lock ourselves up and see what comes out. It's a natural evolution."

'Locking ourselves up' in Rush's case means taking off to the Great White (cottage country) North near their Toronto homes where they can write and rehearse without the distractions of city life. Easier to play baseball up there too! Next stop is Montreal's famed Le Studio, but at presstime the identity of the new Rush producer was still unknown. Initial reports had mentioned English studio whiz-kid Steve Lillywhite (XTC, Joan Armatrading, U2), but that didn't work out. The fact that he was even considered indicates that the more adventurous, contemporary sound permeating **Signals** is to be continued.

Going back into the studio is an annual ritual for Rush now, and it no longer fills Geddy Lee with dread. "I've been worried that the creative juices will dry up ever since I wrote my first song. I thought then, 'That's it! That'll be the last thing I write!' But you get confidence as you go along. We know we can go in and write a record. We don't know how good it's going to be, but we know something is going to emerge because we've done it 10 times before.

"It's not until it's all said and done that you can look back and see how good it is. That's a drawback in being part of a band. You're really excited when you go into a studio, but by the time you've finished, you don't know what you've done anymore. It's not until six months later that you can really hear a record."

Looking back, Lee admitted to mixed feelings about **Signals**, an album that did indeed signal a changing Rush sound, even producing a once unthinkable by-product, a hit single, *New World Man*. "I was very positive about the direction of **Signals**, but I wasn't sure if we hit the mark because it was new, and we were putting ourselves into a different area. Now, with this much time gone by, I think there are moments when we got what we wanted, and others where we obviously were in a transitory state."

Only once did Rush ever feel completely satisfied with an album. "When we did **Caress Of Steel**, we thought it was the most wonderful record anyone could ever make, but it was our least successful. It was our third, and, after a few months, listening back we all thought 'what a weird record,' and it was!

"It was another transitory record, with lots of experimentation, just like **Signals**. After **Caress Of Steel** we did **2112**, which was a very solid, positive record. We were very pleased with it, but I don't think we could have made it without the album before. All those steps are necessary to help you arrive at a certain point. The way our band works is like that; we go through phases of experimenting, then locking in on something."

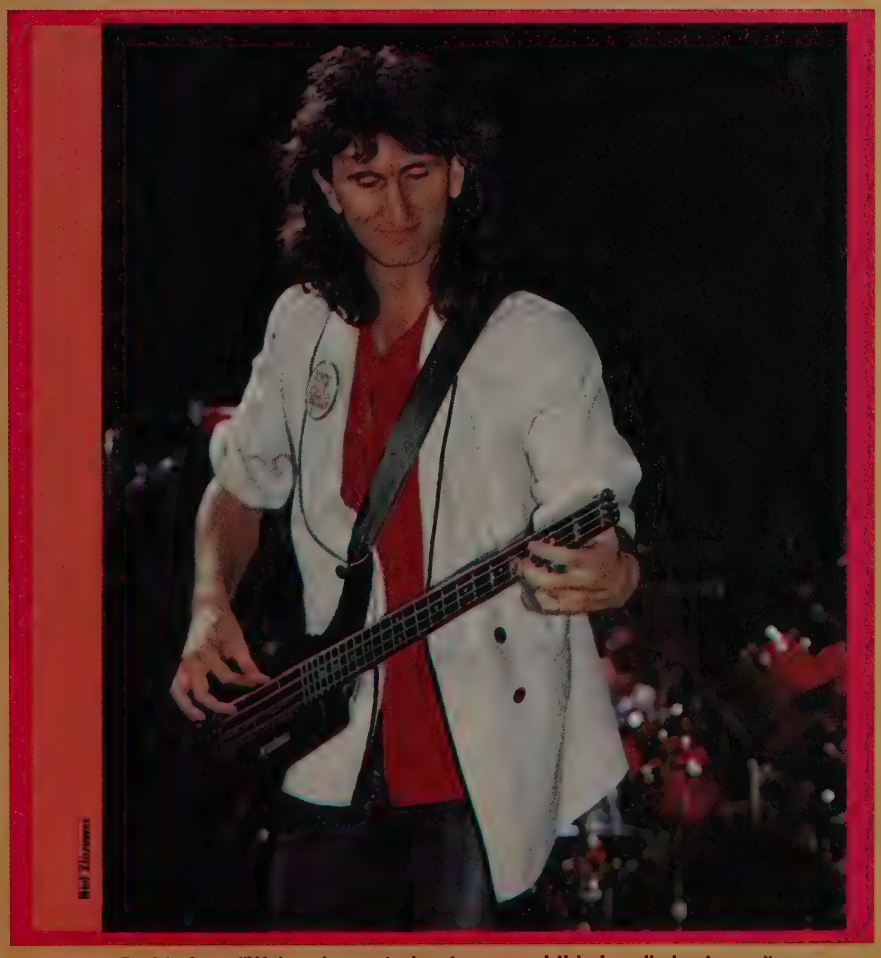
For Lee, listening to the early Rush albums is "like looking at your drawings from Grade 6; you can appreciate where you were at the time, but you also see the naivete."

The members of Rush have talked for some time about making records outside of the band. Nothing concrete has yet emerged, but the desire remains. "Being in the same band for so long, you miss out on the education of playing with others. I would like to make a record with a bunch of people. Not a 'Geddy Lee Solo Record' — just another record with different musicians. The reason we've never had a major urge to get something out on a solo record is that we're not frustrated. Many bands feel they have to do solo LPs because a lot of their ideas aren't being used. They feel their own identity is being swallowed up by the band, but we feel our identity *is* the band!"

Despite a Rush work schedule that would have weaker souls reaching for the Valium or Benzedrine, Geddy Lee recently found time to produce the debut album of promising Toronto group Boys Brigade, a project he found stimulating.

"Aside from the fact that I love the band and they're a great bunch of young musicians, the main reason for accepting the project was to put myself in a position I'm not expected to be in. I don't want to be restricted or pigeonholed to producing just heavy rock groups."

The outside interests of individual Rush members should not be viewed as threats to the future of the band, simply because the three guys get along so well together, both personally and professionally. Still friendly after all these years, Geddy Lee described being in Rush as "more than being married. I spend more time with the guys in the band than with my wife. It's ridiculous! The amazing thing is that we're still not sick of each other."□



Geddy Lee: "We're always trying to expand this band's horizons."



Photo by:
EBET ROBERTS

Joan Jett admits that success has its benefits. "Now I can subscribe to HIT PARADER every month instead of having to run down to the newsstand," she said. We asked Joan what her favorite HIT PARADER feature was and she could only smile as she said, "I love 'em all! The photos are great and the articles are the best around. HIT PARADER really gives me insight into what's happening in rock and roll."

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Sports challengE

The **Hit Parader** *staff issues this challenge: We dare the rock stars to take us on in sports competition. Various events include pinball, ping pong and pool. Other sports will be considered, including mud wrestling (with the proper party, of course). Results will be announced in these pages.*

Playing Tempest With Motorhead



Laurie Paladino

Lemmy: "I cheat."

by Charley Crespo

"I don't play these games for any particular reason," Motorhead's infamous Lemmy said as we approached a Qix video machine at New York's Broadway Arcade. "Speaking from one game fanatic to another, you understand that. I like this machine because it captures my imagination. My favorites are Tempest, Qix, Asteroids and Battle Zone. I don't play the new ones, or even most of the old ones. Starcastle, over there, for instance, is too prone to mistake."

Motorhead's vocalist and bassist appeared to be quite a threatening foe. Looking like a hardcore biker about to rev up, he got change of $10 and started playing the Qix machine, a game where the players draw lines on the playingfield in an attempt to gain territory without getting hit by the machine's Qix stick. **Hit Parader** took an immediate lead, however, and cleared the first play screen in the initial round.

"You're going to beat me at this one," Lemmy agreed when it finally became his turn. He was quickly wiped out. "I thought he was going the other way," he said in frustration, slamming the joystick. Although he ultimately made it to his third screen with his final turn at the game, his strategy suffered and he collected low amounts of bonus points en route. **Hit Parader** won the Qix match 27,000 to 19,000, and moved on to Lemmy's main passion, Tempest.

Tempest involves shooting at forms that emerge from the center of a series of geometric forms, while the player shoots from the form's perimeter. A player can start out at screen levels from one to nine, and work his or her way through almost an infinite number of increasingly difficult screens. Lemmy said he's gotten as far as the third yellow form. Feeling confident, both he and **Hit Parader** started at level nine.

"I cheat," he warned as he began. From this moment on, he hardly muttered a sound. Despite the growing number of rock fans watching his maneuvers, he gave his complete attention to the game. Nevertheless, he won the first game by a very slim margin, with both sides getting their initials on the machine's "high scores of the day" display ranking. Immediately, two more quarters went into the chute; players can pick up the new game at the level the previous game ended on if the quarters are inserted quickly enough.

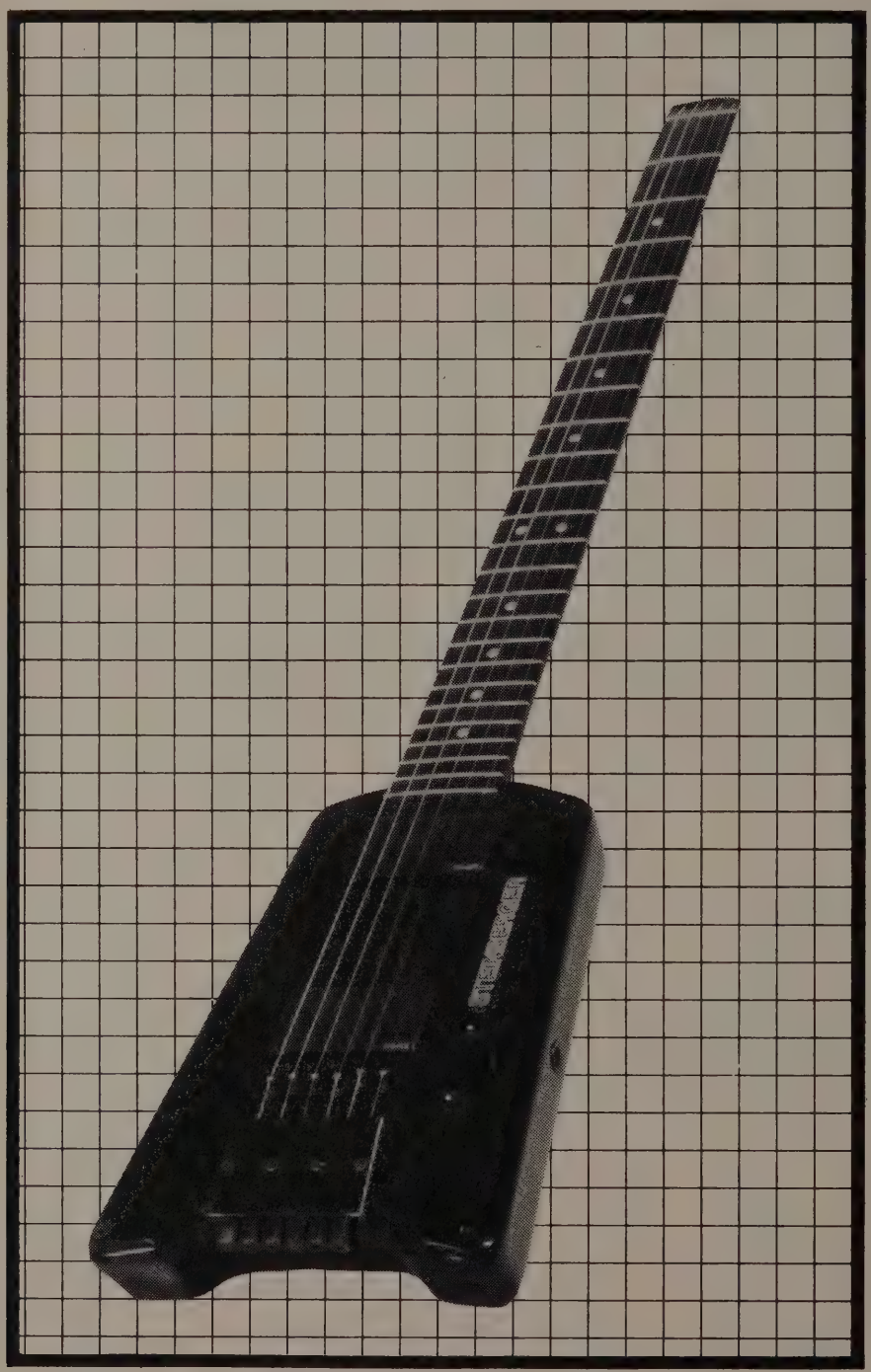
We eventually left Lemmy at the game. No words could persuade him to leave the arcade. For all we know, he might *still* be at the Tempest machine at the Broadway Arcade.□

INSTRUMENTALLY SPEAKING

by Michael Shore

First, they revolutionized the bass guitar. Now, those Steinberger people are at it again, having just introduced their new six-string electric guitar. It's a dead ringer for the Steinberger bass: black, barely-there body, no headstock; the ultimate in sleek futurism.

Like the Steinberger bass, the guitar boasts not only a uniquely compact look, but an unprecedented balanced feel when worn, and unbelievable sustain when played. Since the guitar's body is lightweight, and since there is no headstock, like the bass it feels like you hardly even have it on. This helps over the long run of extended sessions or gigs as far as reducing the player's fatigue, as well as making stage movement easier.



The Steinberger guitar: expensive, but worth the price.

As light as the body is, it's also super-dense, made like the bass from a blend of epoxy and synthetic fibers like Kevlar (used in bulletproof vests, that's how dense it is!) — so it has as much natural sustain as a Les Paul.

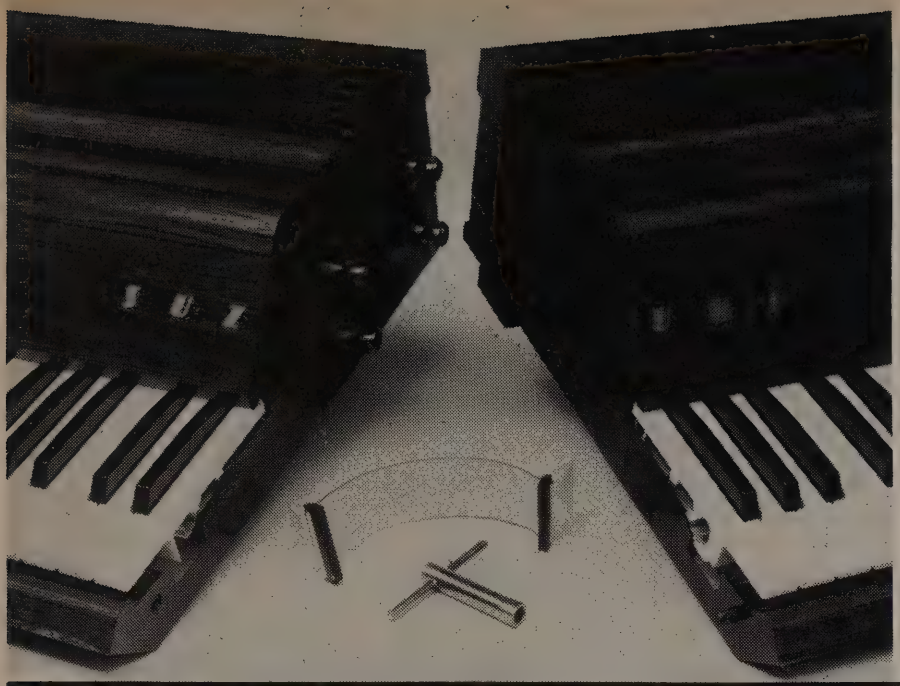
The crystal clarity of its standard EMG low-impedance pickups, combined with the sustain and brilliance the body material add, give the Steinberger a sound all its own. And between its superior balance, and the long-distance signal strength and purity of low-impedance pickups, the Steinberger seems tailor-made for wireless stage playing.

Like the Steinberger bass, the guitar comes with a polyester gel coat impervious to moisture, temperature-changes and the impact of a two-ton truck. It also has ultra-line micrometer tuning pegs protruding accessibly from the base of the body. For now, the guitar comes in a stock two-humbucking pickup model. Perhaps at some point Steinberger will bring out a model with the capacity for EMG's three-pickup Stratocaster-style system.

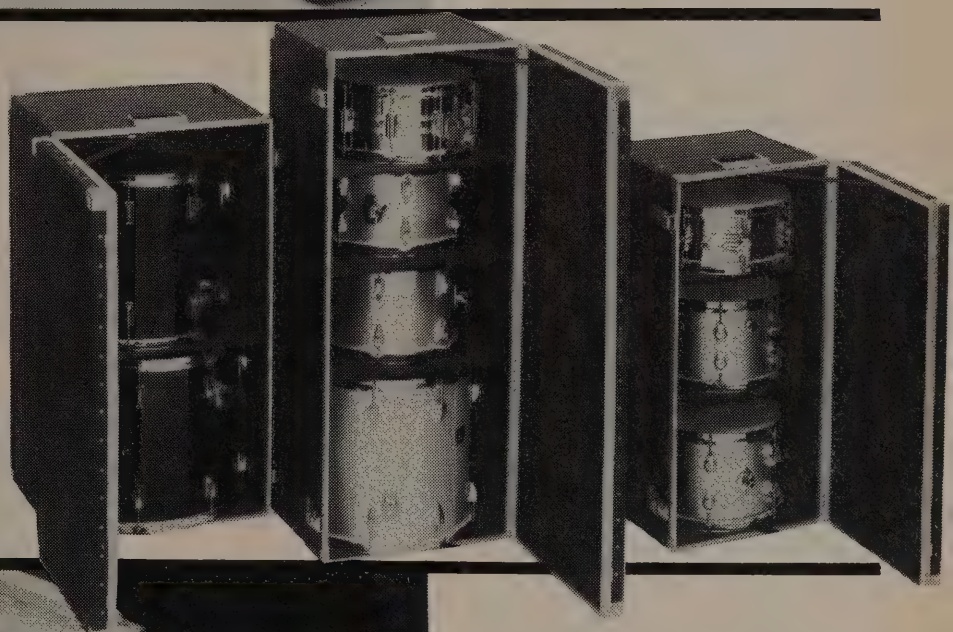
At any rate, you should check with Steinberger (629 Forest Ave., Staten Island, NY 10310), or your local dealer about the possibility of getting one with some of EMG's less-standard humbuckers, like the gnarly, razor-sharp "81" lead model or the sharp, penetrating Firebird-style single-coil humbucker "60" model. Maybe one day they'll even have a "coil-tapped" model.

Anyway, the Steinberger guitar, like their bass, is one heck of an axe — and at a list price of $1,800, it ought to be. One warning, though: the lack of a headstock has proven to be as much of a hindrance as a boon to some guitarists I've seen trying it out in stores. Seems the design is *so* futuristic, some of these old-schoolers can't quite get used to the new feel: when doing low-fret hammer-ons and pull-offs, sometimes their hands slide right *off* the neck, since there's no headstock behind which to use the thumb as a fulcrum.

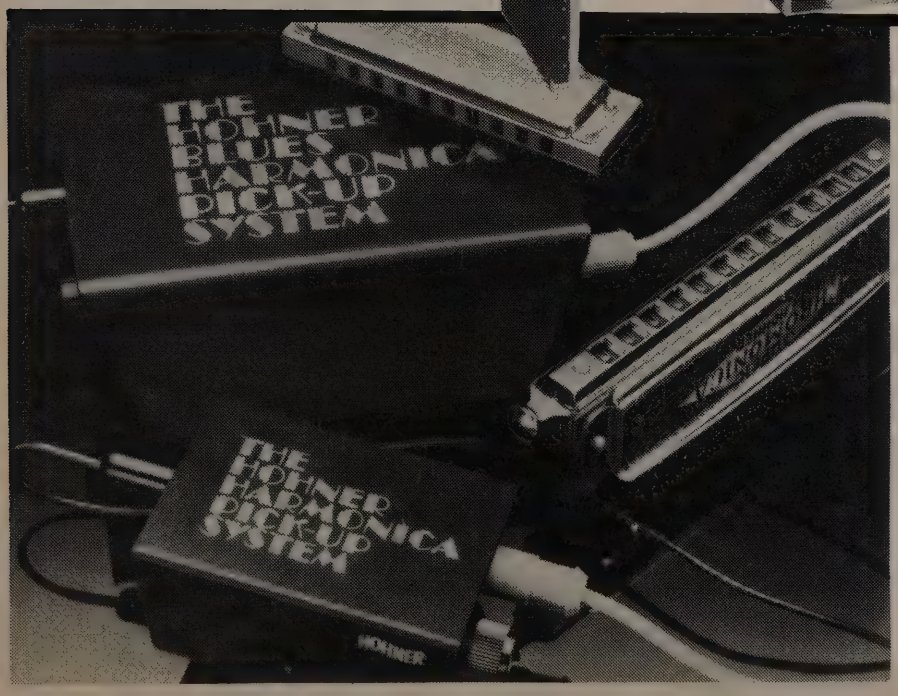
Maybe the Steinberger is *too* innovative; certainly, most guitarists do more low-fret things than most bassists, so perhaps Steinberger will introduce a sturdy but lightweight vestigial headstock to help guitarists make the change. Anyway, this is just by way of making sure you give the Steinberger a *thorough* tryout before plunking down all that cash for it. But *do* check it out; like I said, it's *some* guitar.□



Suzuki introduces an amazing new electronic grand piano, the "88 Grand," which has state-of-the-art circuitry for the production of very realistic grand piano sound, built-in red-light metronome and headphone jack, concealed stereo speakers, tone and volume knobs, adaptability for hook-up to any amp, optional sustain pedal... All that's fine, but what makes the 88 Grand amazing is that it can be *split in half* for easy storage and portability! Just pull it apart right in the middle; when you want to put it back together, just fit the exposed connectors into their receptacles, and *voila!* This enables Suzuki to make it a full 88-note keyboard, where many compact electronic pianos save space and weight by using 61-note keyboards. At $888 list, Suzuki's 88 Grand is not bad at all. For more info write Suzuki Corp., P.O. Box 261030, San Diego, CA 92126.



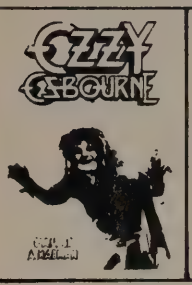
The new Hybrid "Combo Drum Case" comes in five different sizes, including the three pictured here. They're carpet-lined inside, come with wheels and feature removable dividers to make them adapt to your own storage needs. And prices are comparable to fiber cases. For more info, write: Hybrid Cases, P.O. Box 98, Oakdale, NY 11769.



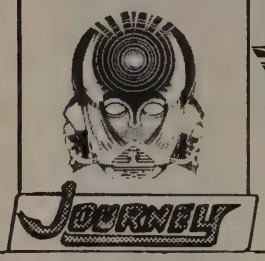
There must be some people out there who still play harmonica, right? After all, heavy metal came from hard blues rock, and if the blues ain't a harmonica, well then we give up. Anyway, if you *do* play harmonica and want to be heard amid the thrashings of your would-be-Led-Zep pals, check this out: Hohner's new harmonica pickups, with small mikes that easily attach to the harmonica, high-impedance output compatible with most any amp, PA or mixing console, and adaptability to low-impedance inputs as well. There are two models: the 1480 ($84.50 list price) is for standard, clean playing; the 1481 ($109.50) is for that classic, dirty, distorted blues-harp sound. For more info, write: Hohner Inc., P.O. Box 15035, Richmond, VA 23227.

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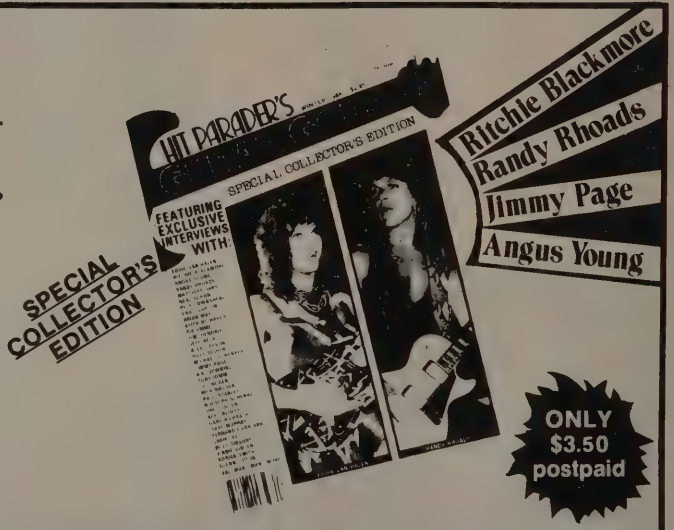
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49/Queen Of The Broken Hearts

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SITTING AT THE WHEEL

(As recorded by the Moody Blues)

JOHN LODGE

I can hear the music playing
I can hear the word that you're saying
I can see the love-life in your eyes
What's the use in looking for an answer
I might find out it could be a disaster
Hold on to your own time
Don't let go
Don't let go.

I'm sitting at the wheel
Watching the river toll
Roll on by, by, by
Sitting at the wheel
Don't let the river run dry.

I can see your face on a piece of tomorrow
I'll hang my dream on a road I can follow
I gotta touch the warmth of your love
The warmth of your love
Not gonna, not gonna chance a change of direction
Gonna keep on rolling 'til I find the connection
Hold on to your life line
Don't let go
Don't let go.

I'm sitting at the wheel
Watching the river toll
Roll on by, by, by
Sitting at the wheel
Don't let the river run dry.

Like a voyeur standing at the edge of time
Looking for a reason
That's got no rhyme
Love took a corner shot off for a mile
I'm sitting at the wheel
Rock on, rocker.

I can feel the music playing
I can hear the word that you're saying
I can see the love-life in your eyes
Ain't no use in looking for an answer
I might find out it could be a disaster
Hold on to your own time
Don't let go
Don't let go.

Sitting at the wheel
Watching the river toll
Roll on by, by, by
Sitting at the wheel
Don't let the river run dry.

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Details in the March issue of Hit Parader. On sale January 2 at your favorite newsstand.

OLD TIME ROCK & ROLL

(As recorded by Bob Seger & the Silver Bullet Band)

GEORGE JACKSON
TOM JONES III

Just take those old records off the shelf
I'll sit and listen to 'em by myself
Today's music ain't got the same soul
I like that old time rock & roll.

Don't try to take me to a disco
You'll never even get me out on the floor
In ten minutes I'll be late for the door
I like that old time rock & roll.

Still like that old time rock & roll
That kind of music just soothes the soul
I reminisce about the days of old
With that old time rock & roll.

Won't go to hear them play a tango
I'd rather hear some blues or funky old soul
There's only one sure way to get me to go
Start playing old time rock & roll.

Call me a relic
Call me what you will
Say I'm old-fashioned
Say I'm over the hill
Today's music ain't got the same soul
I like that old time rock & roll.

Still like that old time rock & roll
That kind of music just soothes my soul
I reminisce about the days of old
With that old time rock & roll oh.
(Repeat)

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MAJOR TOM (Coming Home)

(As recorded by Peter Schilling)

PETER SCHILLING
DAVID LODGE

Standing there alone
The ship is waiting
All systems are go
"Are you sure?"
Control is not convinced
But the computer
Has the evidence
No need to abort
The countdown starts.

Watching in a trance
The crew is certain
Nothing left to chance
All is working
Trying to relax
Up in the capsule
"Send me up a drink"
Jokes Major Tom
The count goes on
4,3,2,1.

Earth below us
Drifting, falling
Floating weightless
Calling, coming home.

Second stage is cut
We're now in orbit
Stabilizers up
Running perfect
Starting to collect
Requested data
"What will it affect
When all is done"
Thinks Major Tom.

Back at ground control
There is a problem
"Go to rockets full"
Not responding
"Hello Major Tom
Are you receiving?
Turn the thrusters on
We're standing by"
There's no reply
4,3,2,1.

Earth below us
Drifting, falling
Floating weightless
Calling, coming home.

Across the stratosphere
A final message
"Give my wife my love"
Then nothing more.

Far beneath the ship
The world is mourning
They don't realize
He's alive
No one understands
But Major Tom sees
"Now the light commands
This is my home
I'm coming home."

Earth below us
Drifting, falling
Floating weightless
Coming home.
(Repeat)

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IF ANYONE FALLS (a/k/a If Anyone Falls In Love)

(As recorded by Stevie Nicks)

STEVIE NICKS
SANDY STEWART

I hear a voice
In the room next to mine
Feels good, sounds good
Closes the door from behind
And another voice comes through the door.

I am dealing with a man
When away from me stays deep inside my heart
And he says if anyone falls in love
It will be one of us.

If anyone falls in love
Somewhere in the twilight dreamtime
Somewhere in the back of your mind
If anyone falls.

And I heard someone say
As my eyes turned away
He said "I have loved many women
I have many times run away."

Ooo I have never known the words
Well I have tried to be true
Well I have never known what to say
How to say seen anything today
Never seen anything like you.

If anyone falls in love
Somewhere in the twilight dreamtime
Somewhere in the back of your mind
If anyone falls.

So I'm never gonna see you
Never gonna see you deep inside my heart
Oh I see your shadow against
Shadow against, shadow against the wall
Baby I see your shadow against the wall.

I hear a voice
In the room next to mine
Feels good, sounds good
Closes the door from behind
And another voice comes through the door.

I am dealing with a man
When away from me stays deep inside my heart
And he says if anyone falls in love
It will be done to us.

If anyone falls in love
Somewhere in the twilight dreamtime
Somewhere in the back of your mind
If anyone falls.

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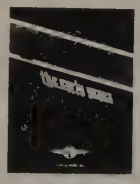
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MEMPHIS

(As recorded by Joe Jackson)

JOE JACKSON

Memphis
Where the hell is Memphis
Memphis
Where the hell is Memphis.

I gotta get away
Study my geography
I'm just a shadow
Of the boy I used to be
I used to see the light
Now it's all a mystery
I used to feel the beat
Now I feel a million miles from.

Memphis.
Where the hell is Memphis.

I use dirty words never too excessively
But saying "rock 'n' roll" never seemed so bad to me
I once said it in hip and happy company
I was in and out in a second
On my way to.

Memphis
Where the hell is Memphis.

Memphis
Where the hell is Memphis.

I had a one way ticket and a little radio
I turned it on, heard a song from 20 years ago
Somebody smiled and said
That's the only way to go
He died at twenty-one
Now nobody's innocent in.

Memphis
Where the hell is Memphis.

Somebody turned around, said I got to disagree
He wrote a song to turn people on to anarchy
He made me think about Marlon Brando on TV
I guess they still rebel
Against anything they got in.

Memphis
Where the hell is Memphis.

Memphis
Where the hell is Memphis.

I met a wise old man, he had longer hair than me
He say Memphis is nothing like it used to be
A hundred dead guitars lying in the cemetery
I felt a sudden chill
Now I'm not so sure about.

Memphis
Where the hell is Memphis.

I'm on a lonesome train on a lonesome track
I think I'll jump right off, head for home, double back
I know better now I know that no one knows the facts
I'm gonna start again forget I ever heard about.

Memphis
Where the hell is Memphis.

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MY TOWN

(As recorded by Michael Stanley Band)

MICHAEL STANLEY

This old town been here long as I remember
This town gonna be here long after I'm gone
East-side, west-side give but don't surrender
They been down but they still rock on.

This is my town all right
Love her, hate her it don't matter
'Cause I'm gonna stand and fight
This town is my town
She got her ups and downs
But love her, hate her it don't matter
'Cause this is my town.

This old town is where I learned about lovin'
This old town is where I learned to hate
This town buddy has done its share of shoveling
This town taught me that it's never too late.

This is my town all right
Love her, hate her it don't matter
'Cause I'm gonna stand and fight
This town is my town
She got her ups and downs
But love her, hate her it don't matter
'Cause this is my town.

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July, 1982
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LOVE IS A BATTLEFIELD

(As recorded by Pat Benatar)

HOLLY KNIGHT
MIKE CHAPMAN

We are young
Heartache to heartache
We stand
No promises no demands
Love is a battlefield.

We are strong
No one can tell us
We're wrong
Searchin' our hearts for so long
Both of us knowing
Love is a battlefield.

You're beggin' me go
Then makin' me stay
Why do you hurt me so bad
It would help me to know
Do I stand in your way
Or am I the best thing you've had
Believe me, believe me
I can't tell you why
But I'm trapped by your love
And I'm chained to your side.

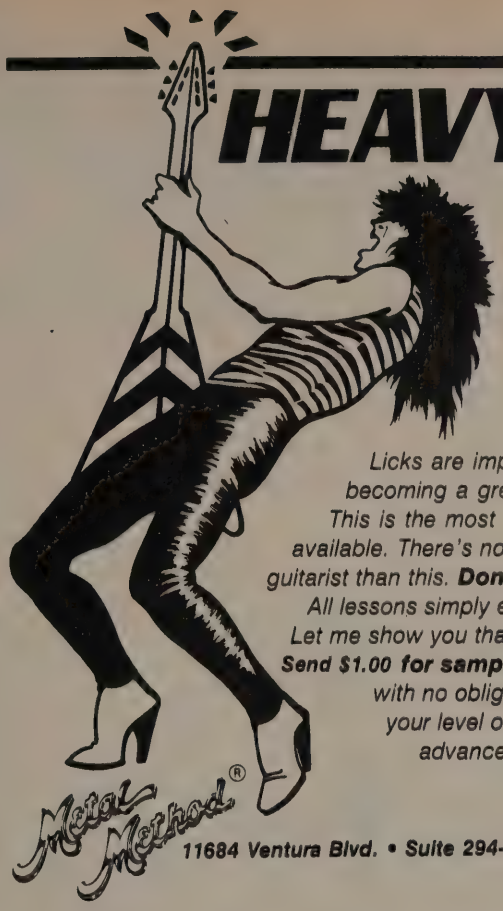
We are young
Heartache to heartache
We stand
No promises no demands
Love is a battlefield.
We are strong
No one can tell us
We're wrong
Searchin' our hearts for so long
Both of us knowing
Love is a battlefield.

And when I'm losin' control
Will you turn me away
Or touch me deep inside
And when all this gets old
Will it still feel the same
There's no way this will die
But if we get much closer
I could lose control
And if your heart surrenders
You'll need me to hold.

We are young
Heartache to heartache
We stand
No promises no demands
Love is a battlefield.

We are strong
No one can tell us
We're wrong
Searchin' our hearts for so long
Both of us knowing
Love is a battlefield.

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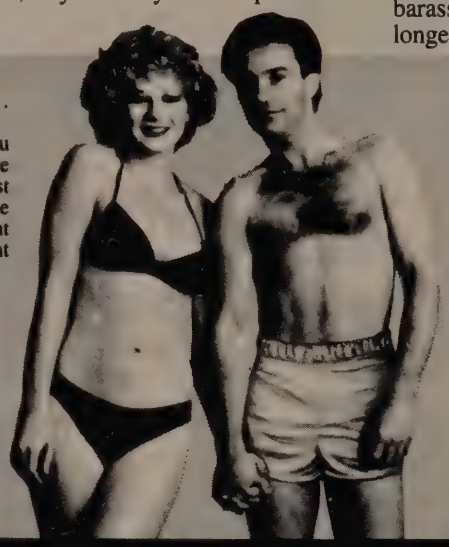
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FOR WOMEN

Think about it... knobby legs... flat chest... less hips... sunken in face... the list goes on!

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FOR MEN

Spindly legs... weakling arms... scrawny chest... don't suffer when you can do something about it and become the man you want to be.

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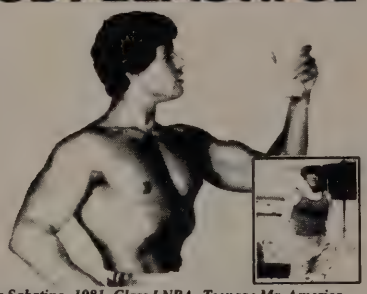


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THIN and BONY to BODY BEAUTIFUL



Chris Sabatino, 1981, Class I NBA, Teenage Mr. America

"I was down to 135 lbs. of skin and bone when I built up 37 lbs. of muscle and became a champion. Now, you can use my *Body Builder-P* as part of your exercise program to gain weight and put some flesh on those bones. Girls, add curves, fill out, and get the figure you always wanted. Men, add inches of muscle and get an impressive manly body. You can do it! But don't wait. Order NOW!

YOU HAVE EVERYTHING TO GAIN!

Body Builder-P is used to gain weight (not fat) and build body mass as part of the exercise program of champion bodybuilders. Imagine what it will do for you, whether you need curves or muscles.

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So, don't wait even one more minute. Order your *Body Builder-P* NOW! If for any reason you're not 100% satisfied, simply return the unused portion within 30 days for a prompt refund (less p&h, of course), NO QUESTIONS ASKED! Don't delay. Mail in the coupon today!

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P.O. Box 1046, Scarsdale, N.Y. 10583

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QUEEN OF THE BROKEN HEARTS

(As recorded by Loverboy)

PAUL DEAN
MIKE RENO

Both sides are fightin'
You don't know who to choose
You're stuck in the middle
And you can't lose
Both sides are talkin'
You've finally seen the light
You'll get it together
But not tonight.

You were born with it
And now you got it
The way you want it
And you don't care
'Cause nothing's gonna bring you down
You were born with it
And now you got it
And oooh you flaunt it
And you don't care
'Cause nothing's gonna bring you down no.

But she's not that kind of girl
I'm tellin' all the world
She was born the queen of the broken hearts.

She says she'll write you letters
But that's not face to face
She'll give you a number
But it's not her place
Don't keep her waiting
Now see what you have done
You look in the mirror
It ain't no fun.

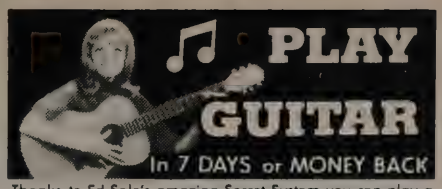
You were born with it
And now you got it
The way you want it
And you don't care
'Cause nothing's gonna bring you down no
You were born with it
And now you got it
And oooh you flaunt it
And you don't care
'Cause nothing's gonna bring you down no.

But she's not that kind of girl
I'm tellin' all the world
She was born the queen of the broken hearts.

'Cause she's not the kind of girl
I'm tellin' all the world
She was born the queen of the broken hearts.

(Repeat chorus)

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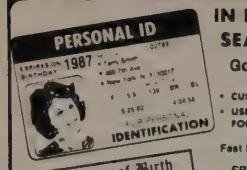
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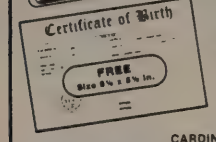
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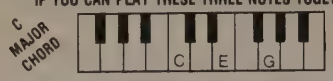
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Debra Myers

LIVE WIRE

(As recorded by Motley Crue)

NIKKI SIXX

Plug me in I'm alive tonight
Out in the streets again
Turn me on I'm too hot to stop
Something you'll never forget
Take my fist to break down walls
I'm on the top tonight no, no.

You better turn me loose
You better set me free
'Cause I'm a hot and I'm young
Runnin' free
A little bit better than I used to be
'Cause I'm a live, live wire
'Cause I'm a live
I'm a live wire.

I'll either break her face
Or take down her legs
Get my ways at will
Go for the throat
Never get loose
Goin' in for the kill
Take my fist to break down walls
I'm on the top tonight no, no.

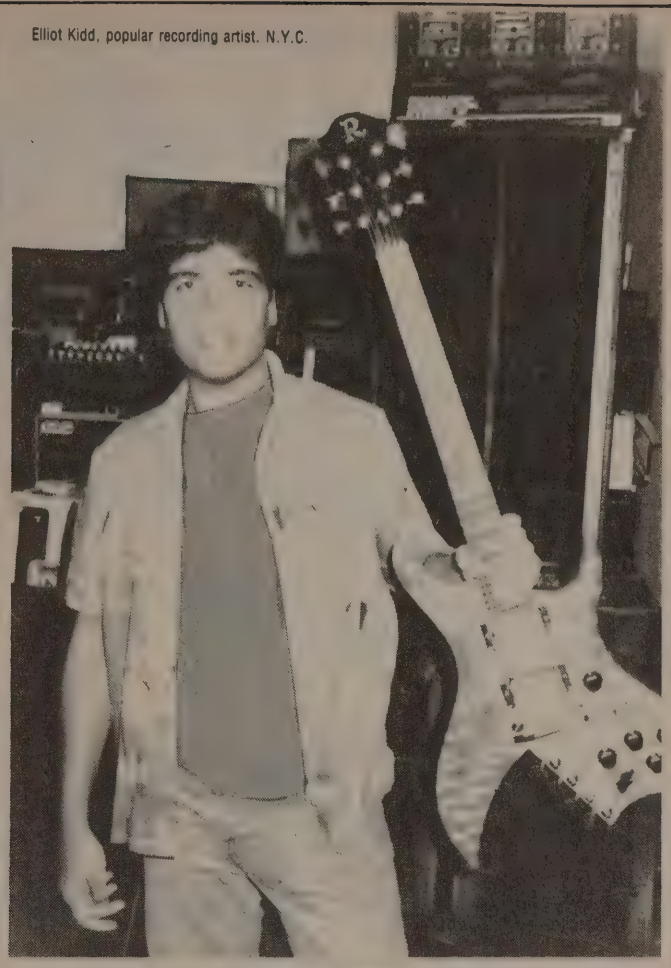
You better turn me loose
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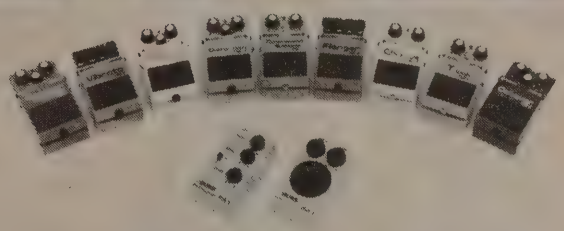
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METAL HEALTH

(As recorded by Quiet Riot)

KEVIN DuBROW
CARLOS CAVAZO
FRANKIE BANALI
TONY CAVAZO

Well I'm an axe grinder, pile driver
Mama says that I'll never, never mind her
Got no brains, I'm insane
Teacher says that I'm one big pain.

I'm like a lazer, 6-string razor
I've got a mouth like an alligator
I want it louder more power
I'm gonna rock until it strikes the hour.

Bang yer head
Metal health'll drive you mad
Bang yer head
Metal health'll drive you mad.

Well I'm frustrated, not outdated
I really wanna be overrated
I'm a finder and I'm a keeper
I'm not a loser and I ain't no weeper.

I got the boys to make the noize
Won't ever let up
Hope it annoys you
Join the pack fill the crack
Well now you're here
There's no way back.

Bang yer head
Metal health'll drive you mad
Bang yer head
Metal health'll drive you mad.
Metal health will cure you crazy
Metal health will cure you mad
Metal health is what we all need
It's what we oughta have.

Bang yer head
Wake the dead
We're all metal mad
It's all you have
So bang yer head
And raise the dead oh yeah
Metal health
It drives you mad, mad, mad.
(Repeat chorus)

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SEND HER MY LOVE

(As recorded by Journey)

S. PERRY
J. CAIN

It's been so long
Since I've seen her face
You say she's doin' fine
I still recall
A sad cafe
How it hurt so bad to see her cry
I didn't want to say goodbye.

Send her my love
Memories remain
Send her my love
Roses never fade
Send her my love.

The same hotel
The same old room
I'm on the road again
She needed so much more
Than I could give
We knew our love could not pretend
Broken hearts can always mend.
(Repeat chorus)

Callin' out her name I'm dreamin'
Reflections of a face I'm seein'
It's her voice
That keeps on haunting me.

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MALCOLM YOUNG
BRIAN JOHNSON

The word is out that I'm about
And I've come gunnin' for you
I'm a real entertainer
A mischief maker
A lover of no fixed abode
Ooh quick draw on the floor
No law give you more
Sweet talkin' lover of sin
You are what you got
You'll get what you want
Look out woman.

I've got guns for hire
Shoot you with desire
Guns for hire
Shoot you with desire.

I'm a wanted poster
A needed man
Hunted right across the land
I'm a smooth operator
A big dictator
Gonna mark you with my brand.

My gun's for hire
Shoot you with desire
Guns for hire
Shoot you with desire
Quick draw
On the floor
Big shot.

Hot to trot big shot
Take the lot
Never get the drop on me
I'm a real entertainer
A mischief maker
Lover in seven languages.

My gun's for hire
Shoot you with desire
This gun's for hire
Shoot you with desire.
(Repeat)

What you got big shot
You can't get
You can't get the draw on me.

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FOOLIN'

(As recorded by Def Leppard)

STEVE CLARK
ROBERT JOHN LANGE
JOE ELLIOTT

Lady luck never smiles
So lend your love to me awhile
Do with me what you will
Break the spell
Take your fill
On and on we rode the storm
The flame has died
And the fire has gone
Oh this empty bed is a night alone
I realized that long ago.

Is anybody out there
Anybody there
Does anybody wonder
Anybody care
Oh I just gotta know
If you're really there
And you really care.

'Cause baby I'm not f-f-f-foolin'
Ah f-f-foolin'
F-f-f-foolin'
Ah f-f-foolin'.

Won't you stay with me awhile
Close your eyes don't run and hide
Easy love's no easy ride
Just wakin' up to what we had
Could stop good love from goin' bad.

Is anybody out there
Anybody there
Does anybody wonder
Anybody care
Oh I just gotta know
If you're really there
And you really care.

'Cause baby I'm not f-f-f-foolin'
Ah f-f-foolin'
F-f-f-foolin'
Ah f-f-foolin'.

Oh I just gotta know
If you're really there
And you really care.

'Cause baby I'm not f-f-f-foolin'
Ah f-f-foolin'
F-f-f-foolin'
Ah I'm not foolin' myself
I'm not foolin' myself.

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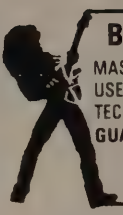
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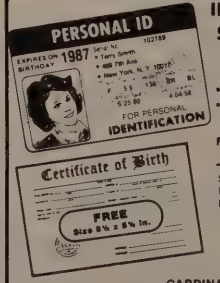
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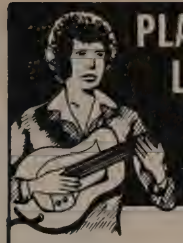


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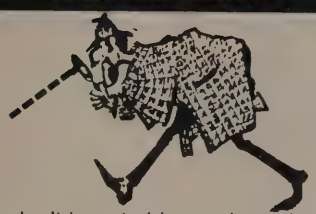
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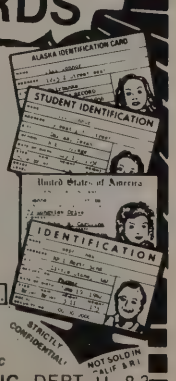
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IMPORT ALBUMS

by Andy Secher Rating system: *****=excellent ****=very good ***=good **=fair *=poor

Earthshaker, **Earthshaker**

It wasn't that long ago that the term "Made in Japan" was synonymous with inferior product. Today, however, with Japanese productivity and expertise setting worldwide standards of excellence, it's not surprising that the Japanese rock scene has been producing some of the hottest new bands around. Perhaps the most outstanding of these groups is Earthshaker, a metal-mad quartet who blend the fire-brand guitar histrionics of Shinichiro Ishihara and the gut-wrenching vocals of Masafumi Nishida to create a sound that truly lives up to the group's name. Such tracks as *412* and *Time Is Going* show that no matter where a band is from — or what language they sing in — rock and roll is truly an international phenomenon.
Rating: ****

Europe **Europe**

Blending hard rocking instrumental virtuosity with a fine sense of songwriting craftsmanship, Europe has emerged as one of the top pop-metal bands of the last year. Hailing from Sweden, bassist John Leven, drummer Tony Reno, guitarist John Norum and vocalist/keyboardist Joey Tempest may occasionally venture over the line of pomposity, but on such burners as *The Kind Will Return* and *Children Of This Time,* they show that their musical heart is firmly entrenched in straight-ahead rock and roll.
Rating: ***

Santers, **Racing Time**

Led by brothers Mark and Rick Santers (on drums and guitar, respectively), Santers rock with a power and precision that will bring a smile to the face of any true rock and roll fan. Relying on a minimum of fanfare and and abundance of catchy hooks and memorable licks, this Canadian trio (who also feature bassist Rick Lazaroff) pay homage to such bands as Zeppelin and Rush while creating a sound that still manages to bear their own distinctive stamp. Such standout tracks as *Mistreatin' Heart* and *Still I Am* show that Santers is a band to watch for in the months to come.
Rating: ***

Quartz, **Against All Odds**

Quartz is one of those bands that always seems to be on the periphery of success without ever attaining the elusive pot of gold. *Against All Odds,* this English quartet's latest LP, is yet another competent — if uninspiring — example of British hard rock played with just enough flair and style to keep their cult following happy. Unfortunately, except for a couple of outstanding tracks like *Just Another Man* and *Buried Alive,* there's just not enough happening to bring Quartz the success that they've been seeking so diligently.
Rating:**

Glory Bells Band, **Dressed In Black**

The Scandinavian countries finally began discovering the joys of heavy metal a few years back, and since then there's been a veritable flood of HM product from local acts. One of the best is the Glory Bells Band who play a brand of rock that's short on imagination but long on excitement. Featuring the three-guitar lineup of Miguel Santana, Franco Santuione and Mats Anderson, the group tears into such numbers as *Firestone* and *Flying Dutchman* with a freewheeling style that helps separate them from other young metal practitioners.
Rating: ***

We wish to thank the Record Exchange, Inc., 1378 North Main St., P.O. Box 343, Walnut Creek, CA 94597 for supplying the albums reviewed in this column. The Record Exchange has a complete line of import albums, and can be contacted at the above address or by calling 415-930-7878. (Free catalogue available.)□



Earthshaker: They show that "Made in Japan" means quality metal.

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Creedence Clearwater Revival

A Look Back At America's Greatest Singles Band.

by Andy Secher

In many ways, Creedence Clearwater Revival was the ultimate American rock and roll band. Blending such diverse structural elements as soul, pop and blues with an unerring rock sensibility, singer/songwriter/guitarist John Fogerty, guitarist Tom Fogerty, bassist Stu Cook and drummer Doug Clifford created a string of singles that remain shining examples of rock and roll at its very best. Between 1968 and 1973, Creedence cranked out such classic hits as *Heard It Through The Grapevine, Proud Mary, Bad Moon Rising* and *Have You Ever Seen The Rain*, which remain as vibrant today as when they were first recorded, over a decade ago.

Formed in San Francisco, originally as Tommy Fogerty and the Blue Velvets, the band went through a series of incarnations before John Fogerty stepped to the fore and transformed Creedence into a veritable top-40 hit factory. Choosing to avoid the "psychedelic" stance that so many late-60s Bay Area bands preferred, Creedence, instead, chose to mine a richer musical vein — one that served as a smorgasbord of styles and sounds. Virtually free of musical restrictions, John Fogerty traversed a broad swath of terrain, mimicking the rockabilly of Elvis Presley on *Born On the Bayou*, while creating guitar "rave-ups" like *Travelin' Band*. It was a formula that reached legendary proportions on such albums as **Green River** and **Bayou Country.**

"Working with John Fogerty was difficult at times," Doug Clifford stated a few years back. "He knew what he wanted musically, and he was very demanding. I think if he didn't feel he'd offend us, he'd have played all the instruments himself. But when things were going good, he was unstoppable. He's a true genius. He has a feel for music — a feel for rock and roll — that I don't think anyone else has matched."

Ironically, while much of the band's fame came from depicting images of Bayou country — rides on river boat queens and pumpin' pain down in New Orleans — Fogerty had been born and raised in San Francisco. It was his vivid imagination, and his inherent understanding of the rock form that allowed him to take his fans on a musical journey into the heart of the Mississippi River delta. Fogerty's talents helped establish Creedence as the most successful American band of its era, selling over 15 million singles and albums in a little over four years.



Creedence Clearwater Revival (left to right): Doug Clifford, John Fogerty, Tom Fogerty, Stu Cook.

"John became obsessed with music for a few years," Clifford recalled. "We'd take a five-minute break between rehearsals and he'd come back with a new song, and it would be great! I often got the feeling that John could have produced enough material to release an album a month if the record company had gone for it. He was incredibly prolific, but at the same time he was a perfectionist. He'd go over the same track again and again listening to hear something that only he could hear. That was one of the things that really put a lot of stress on the band."

One of the results of this stress was that Tom Fogerty quit the group at the height of their popularity, citing a personality clash with his brother as the reason for his departure. John's intense attitude soon began taking Creedence farther and farther away from their pop roots, however, and by the release of **Pendulum,** he was obviously attempting to expand the band's singles-oriented stance. Unfortunately, these efforts failed to match the glory of earlier efforts, and by early 1972, it was apparent that CCR's golden days were over.

"Creedence unfortunately went out with a whimper instead of a bang," Clifford said. "I don't think any of us can put a finger on why it happened. Perhaps John had dried up a bit, perhaps we had all just grown tired of the grind — I don't know. But it was an incredible experience — a roller coaster that took us to the top and gave us a ride I'm sure none of us will ever forget."

Since the demise of Creedence, the former band members have attempted solo projects, with Fogerty's, naturally, being the most interesting. Unfortunately, his output has been so spotty (only two albums, **Blue Ridge Rangers** and **John Fogerty,** have seen the light of day since the demise of CCR over a decade ago), that many new rock fans know of Fogerty as only a footnote in rock history. A listen to either solo disc, or a trip back to the Bayou with any Creedence single, however, will quickly re-establish Fogerty's brilliance as perhaps the greatest American pop/rock songwriter. As Clifford stated, "Creedence was a band that anyone can enjoy at any time. We were a band for all seasons."□

HEAVY METAL

LOS ANGELES

by Marc Shapiro

The story has long been told that by the time a new trend in music gets as far west as Los Angeles, it's already been dead six months in the rest of the world. Well, I'm here to tell you that we Angelinos aren't going to sit still for this bad rap; especially when it comes to our resurgent love affair with heavy metal. This may be the land of fruits and nuts but, when it comes down to it, Los Angeles quite literally has its pedal to the metal.

Leading the local black-leather-and-studs derby are **Motley Crue,** the first local band since Van Halen to land a big-league recording contract. The group, a perfect example of what a Gene Simmons-Alice Cooper sexual liaison would produce, are loud, obnoxious and your basic heavy metal mongoloids. And those are their good points.

Motley Crue have been together a little more than two years. In the finest tradition of rags to riches, they went from self-promoted concerts and a rabid local following to the big time and a Canadian tour highlighted by bomb threats and fights between band members and the audience. You've gotta love them.

Equally impressive are **Quiet Riot,** a band that gives new meaning to the word persistent. This collection of headbangers is currently breaking big after just squeaking by for 10 years. Prior to establishing their own identity Quiet Riot was known primarily for the presence of the late guitar wizard Randy Rhoads, and for being the place where Ozzy Osbourne went when he needed good players. That ought to tell you something.

Easily the sickest band plying their heavy metal trade locally is **WASP.** This group regularly livens up their monolithic live shows by tossing bloody raw meat into the audience and by whipping a helpless female victim into equally bloody submission.

And, rather than wearing mere studs on their black leathers, the members of WASP are a veritable "walking junkyard" with everything from riveter's bolts to old buzzsaw blades adorning their bodies. This band is so primitive they'd have to learn two more chords before they'd be as progressive as Motorhead. Overkill at its finest.

Malice and Judas Priest have got to be from the same litter because this metal pup is the perfect clone of JP. But there's enough excitement and original thought going on here that you can forgive Malice's obvious "borrowing."

A slight step down in class are the all-girl band **Leather Angel.** Basically Motley Crue with tits, this band goes toe to toe with the guys and is a perfect example of how heavy metal is an equal opportunity employer.

Ratt is your standard-issue volume and feedback. Sometimes you can even hear the words between crunch chords. This band has the chops. Lamb, pork, loin — you name it.

Great White and **Steeler** are probably as mainstream as the local scene gets. Crisp fast-moving metal that's a couple of notches less doom-laden than the majority of local acts. Both bands have strong followings, particularly among the fair sex.

Rush meets Scorpions and the resultant offspring is **Cirith Ungol** whose sound, on a good day, has been described as a soundtrack for Hell. The band has amassed a rather sizable cult following in parts of Europe and, surprisingly, Mexico.

And lest I forget, there's **Hellion, Armored Saint, Sound Barrier, Black And Blue** and — **Hell!** You get the picture.

Motley Crue's **Too Fast For Love** and **Shout At The Devil** are on Elektra Records.

Quiet Riot's album **Metal Health** is available on CBS/PASHA Records.

Leather Angel: For information write: Order Of The Fallen Angel, 8033 Sunset Blvd., #17, W. Hollywood, CA 90046.

Ratt's first album is available on Time Coast Records, and they should have a major label release out soon.

Steeler's debut album is on Shrapnel Records.

Great White's album, **Out Of The Night** is on Aegean Records.

Cirith Ungol's album, **Frost And Fire** is available on Liquid Flames Records.□



WASP: The sickest of the L.A. metal merchants.

Los Angeles vs. New York

NEW YORK

by Adrianne Stone

While New York has always thrived on it's ability to present musical groups of all genres, the Gotham City has also produced its fair share of Heavy Metal acts, including Blue Oyster Cult, Kiss and, more recently, the Plasmatics. Although not able to boast as impressive a roster of acts as our sister city in the West (L.A.), a number of up-and-coming outfits are continuing the tradition and making a huge splash on the ameliorating scene. And so, fellow metal-heads, we have culled the *creme de la creme* of the Empire State crop for your future listening enjoyment...

TWISTED SISTER:

A macabre assemblage of five custom-spandexed men, sporting ghoulish Kiss-meets-the New York Dolls-meets-Phyllis Diller-type Maybelline applique. These showstoppers have built a diehard following with their throbbing Priest-ish rock and roll and farcical stabs at everything from disco to the Ayatollah. Best known for his on-stage "raps" with the audience, lead vocalist Dee Snider romps about shaking his full mane of chest-length blond curls as he manipulates a fully captivated audience into a throng of deranged fanatics, singing along with the band's hits, *I Am, I'm Me* and *Under the Blade*. After taking Europe by storm at last year's Reading Festival, the troopers have returned to these shores for an all-out invasion on both coasts. (**Ruff Cuts** — Secret SHH137-12; **Under the Blade** — Secret SECX9; **You Can't Stop Rock 'N' Roll** — Atlantic 80074)

ANTHRAX:

Five youths bound on stage in a vengeful rip-roaring fury, attacking their various axes in megawatts of chordage. Rhythm guitarist Scott Ian, 19, strums the first notes of *Soldiers of Metal* as he menaces toward the audience with a crazed madman's leer. There's no shortage of energy with these power rockers. Amps are set full blast as the leather-clad lads run through a set of metalloid fantasy numbers. Citing Iron Maiden and Accept as his main influences, Scott put together Anthrax when he was only 16 with the intent to become the next *real* metal band. The group recently put the finishing touches on their debut LP, produced by Ross the Boss of Manowar, and released on Megaforce Records.

MANOWAR:

With the appearance of their second LP, **Into Glory Ride**, the purveyors of "majestic metal" have bestowed upon their hungry legions a volume of music that has rarely been heard by mortal ears. Their stage presence borders on ferocity and symphonic perfection. No dual guitars here — instead, we find a bassist, Joey DeMaio, assailing his axe like a guitar, and a guitarist, Ross the Boss, wielding his device like a three-in-one, using all ends of the musical register. What separates the *men* from the boys here is that there's no sacrifice of quality to attain their feral sound. When Eric Adams sings *Gates of Valhalla*, his range and intonation are worthy of an angel in a heavenly choir; when Scott Columbus brutalizes his drums, he provides more than a backbeat — more like an underlying rhythmic chant for the foursome's melodies. Look out for this Conan-garbed bunch; they'll be spreading their gospel soon — and they mean business. (**Battle Hymns** — Liberty LT-51125; **Into Glory Ride** — Megaforce)

CITIES

"It's great that we actually get paid to do something we like," exclaims curly haired Sal Italiano, bassist of Staten Island quartet, Cities. On stage, their fiery talents shine as they dazzle their audience with hard rock originals, *Slow Suicide* and *Deceiver*. Guitarist Steve Mironovich, showcasing his virtuosity, drummer Greg D'Angelo and singer Ronnie Angell, all 19, punctuating metal rhythms with throbbing double bass drums and searing hot liquidy vocals. "Our songs all have melody. They're not just straightforward headbanging," stresses Sal. The Iron Maiden-influenced youths have busied themselves putting their efforts down on vinyl for a release scheduled around Christmas.

AMERICADE:

A cage is rolled on stage containing the body of a writhing, blondtressed creature named Animal. It is revealed to the crowd that this "Animal" creature, alias Walter Woodward III, is the powerpunch drummer for the Long Island quartet known as Americade. The bass player, affectionately dubbed "The Beast" a/k/a/ Dave Spitz, presumedly because of the way he savages his four-stringed axe, accompanies him onto the stage. Heavily laden with equipment, the platform looks like an amp warehouse after an explosion — but this is before the explosion! Brothers Gerard and P.J. deMarigni burst onto the realm of fire to launch their way into a 90-minute set of original numbers. These boys are big on Van Halen, resembling the California bunch in style and sound. The band bills their music as American Rock, and it's a refreshing break from the techno-pop trash that's being passed off around us. (**American Metal** — Adem FJ-615).□



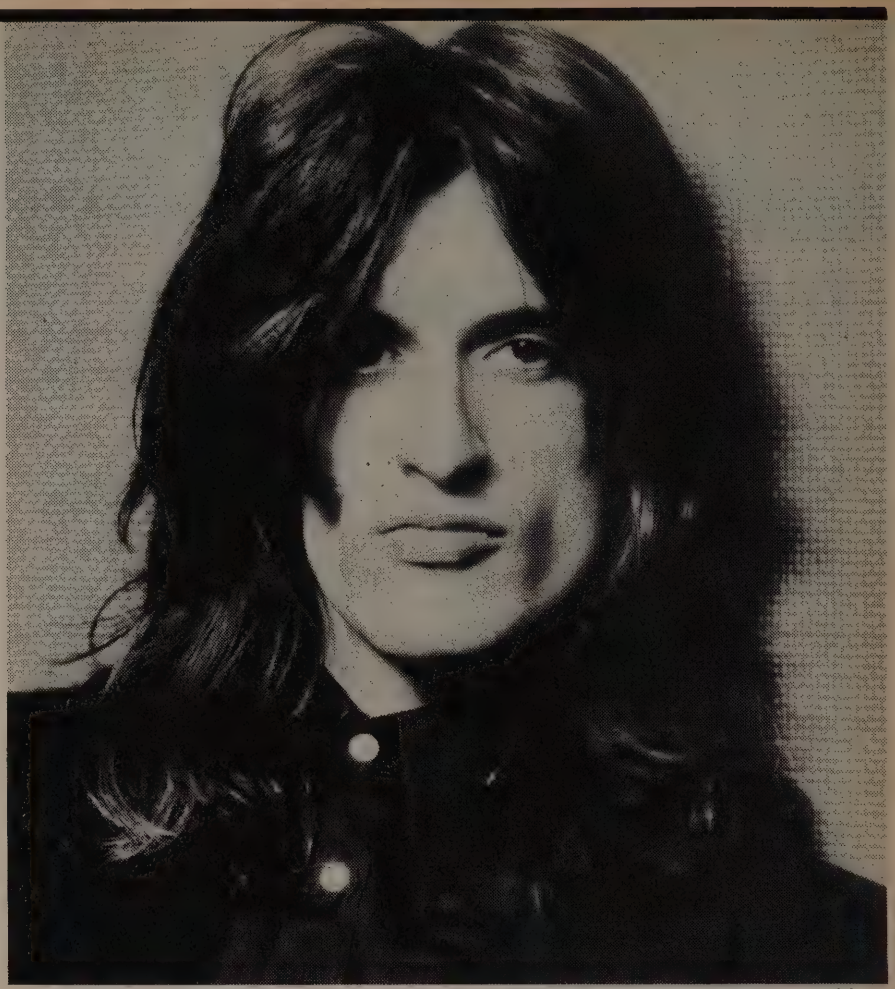
Anthrax: Plenty of energy with this quintet.

Joe Perry

a new beginning

Former Aerosmith Guitarist Returns To Action.

by Michael Mascioni



Joe Perry: "I imagine that at some point soon I may collaborate with Aerosmith again."

"There's no substitute for arrogance," Joe Perry says, recalling the ultimate punk statement that adorned his second LP. The original rock outlaw is back and he's rocking with a renewed vengeance.

Perry continues to defy conventional music industry wisdom, and plot his own course. He advises that "there are plenty of surprises on the third album **(Once A Rocker, Always a Rocker),**" which had a delayed release because of personnel changes, record company switching and general music business wrangling. Perry decided to produce **Once A Rocker** so that the LP "would come out the way I wanted it to."

The album features the rearranged Project, which includes Mach Bell on vocals, Danny Hargrove on bass, and Joe Pet on drums, percussion and vocals. Additional players were brought in for piano and horn parts.

Perry is convinced that this album is the best he's done, and he's particularly happy with its variety, which runs from heavy rock and roll to funk. There are even some cover songs, including *Bang A Gong,* the old T. Rex rave, and *Women in Chains,* which is, despite its title, an appeal for women's rights.

Most of the songs on **Once A Rocker** are Perry and Perry-Bell compositions. And the bulk of the material was written on the road, and was played in front of enthusiastic audiences long before the LP was recorded. "The album sounds underproduced, and is basically live," notes Perry.

Such hard-edged songs as *Black Velvet Pants* and *King of the Kings* carry the Joe Perry trademarks, crunching leads and snarling rhythm guitar work. On *Black Velvet Pants,* he succinctly remarks, "I like the way it sounds, I like how it feels." Perry inimitably describes *King of the Kings* as "bone rattling rock and roll that approaches heavy metal." Perry was confident that the album would do well when the title track was released in Boston as an unauthorized tape, and hit number one on local radio play weeks before **Once A Rocker** even reached the stores.

On the funk end, Perry serves up *Four Guns West* and *Adriana,* a song with "a little bit of James Brown influence" inspired by a "very hospitable lady in Caracas." *Women in Chains* is characterized as a slower song that features acoustic guitar, and is more in the vein of Aerosmith's *Dream On.*

As part of his strategy to branch out into different areas of entertainment, Perry is writing the score for **Making It.** The film is about the problems facing a rising rock group, and stars Leif Garrett and Matt Dillon. Perry will also appear in the film for a short time.

A video of *Black Velvet Pants* was also produced, and has been appearing regularly on MTV. Perry decided to take a "day in the life" approach to the video in order to show the band as it is. The basic storyline, conceived by lead singer Mach Bell, follows a girl getting dressed in black velvet pants, and going to a Joe Perry concert, where she eventually winds up playing saxophone on stage with the group.

Aerosmith fans will be excited to hear that there is a possibility that Perry will collaborate with his former band-mates sometime in the near future. Perry explains his rather sudden change in relations with Aerosmith: "Over the past few years, we've gotten closer together. There was always a chance that I'd work with them again in some capacity. We'd talk about it, but we weren't sure when it would happen. I envision that at some point soon we'll collaborate again."□

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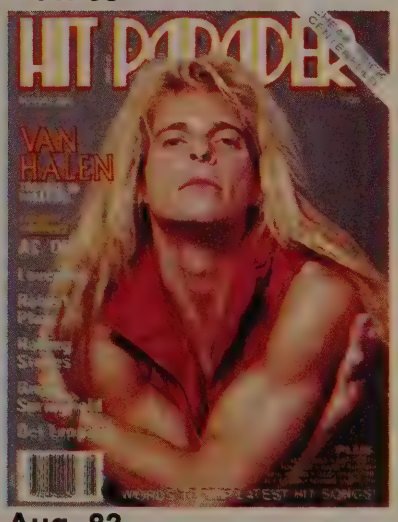
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Tom Petty pride and passion

Heartbreakers Stand Their Ground With First Live Album.

by David Gans

"It's all one-way work when you're in the studio," says Tom Petty. "There's no feedback. It gets boring not being able to play live." Petty understands the difference between studio and live work, and he tries to make the most of each at the appropriate time. "On the road I don't have the advantages of the studio — I'm relying on the five guys," he says, referring to Heartbreakers Benmont Tench (keyboards), Mike Campbell (guitar), Stan Lynch (drums), Howie Epstein (bass) and Phil Jones (percussion). "But the studio is the only place I get to take advantage of all the technology."

We all get a chance to hear the difference between live and studio on the new Tom Petty and the Heartbreakers live album. Recorded on the band's 1982-'83 tours of Europe and North America, the two-disc set includes selections culled from performances in Germany, New York, Philadelphia, Cleveland, southern California and other locations.

One very special stop on the tour was at San Francisco's Kabuki Nightclub. After playing the 15,000-seat Cow Palace one night, the band announced casually that they'd be playing the tiny venue the following evening. From all reports the show was a killer, featuring such off-the-wall selections as the Stones' *It's All Over Now,* the Everly Brothers' *Stories We Could Tell*, Rufus Thomas' *Walking the Dog*, their own rarely-performed *Strangered in the Night* and *Heartbreakers' Beach Party*, and other gems in addition to some standard Heartbreakers fare and the big-concert showstoppers *Hang On Sloopy* and *Louie, Louie.*

Louie, Louie was a big surprise at the first US Festival back in September, 1982 — and not just for the delighted throng out front. "It really was a spontaneous choice," says Petty. "I saw the videotape of our show there, and you can see us discussing it for a minute — like, '*What* are we playing?' It was a lot of fun, and it came out good."

The live album's rather unique presentation reflects Petty's non-conformist attitude towards the music industry. One disc has all the expected Heartbreakers hits, including *Refugee, Breakdown, Don't Do Me Like That, Here Comes My Girl, The Waiting* and the classic *American Girl*; the second record contains previously unwaxed material such as *Sloopy* and other off-the-wall performance items from the Kabuki and other shows, as well an unreleased original or two.

The package has *not* been sold for the price of two separate discs, in keeping with Petty's ongoing policy of doing his best to keep prices down. "Legally, they can charge whatever they like for the records," says Petty. "I don't really have any rights other than to say, 'I'm not going to give you the record.' "

Petty fought a well-publicized battle with his label a couple of years back over the prospect of having his **Hard Promises** be the first release to wear the new price tag of $9.98, but he — and, by extension, the fans — won that skirmish. Disc prices, like everything else in this country and the world, have continued to rise — but "I didn't want that hung on the Heartbreakers," says Petty.

"A lot of people think I'm against the record industry, but I'm not."

"A lot of people think I'm against the record industry, but I'm not. I really love it, you know? I don't respect all the people in it, but there are a lot of great people and I really admire them. I just get involved with the wrong ones from time to time." He laughs the laugh of a man who's made his mistakes, learned his lessons and put them behind him. "You just have to let them come to understand you as a person and as an artist — 'You can't do that with us. If you do that with other people it's between you and them, but we don't want you to do it with us.' "

The tour documented on this live album is the work of a mature band. "We've been around six or seven years," Petty observes. "I see people that have one hit record and then get into a frame of mind where the next one's got to be a *bigger* hit. This incredible pressure comes on them — and I don't think that's the way this game should be played. You've got to break out of that thing and hope your whole rep doesn't rise and fall with one album.

"Longevity comes from offering new things from time to time and taking your audience somewhere — *if* they're willing to go," Petty continues. "There's a lot of formula music that comes again and again and again — and that's okay, I guess, if it's a great song every time. A great song's a great song, whatever the arrangement is. But the good groups do evolve somewhat."

Rather than re-create the records on tour, Petty and the Heartbreakers start with the same basic rhythms and arrangements and "let them evolve on the road. The songs change, and that's a lot more fun than trying to duplicate them exactly," Petty notes. "But I like to start where it's at least recognizable."

The music the audience hears is "close enough to what they hear at home," Petty adds. "It's not that different — people enjoy that because they get a different slant, a little more than they got on the record. We know how the chords go and where the beat is, and from there on it's 'Let's work with that. Let the guitars be free to do what they want.' " And sometimes, Petty points out, "it works best to do it like the record," despite the fact that after playing a song year after year the musicians are bound to want to do something to keep the song interesting.

"When I go to see somebody I want to hear the hits, and I want it to be done in a way that's pretty familiar to me," Petty confesses. "I don't want to hear a rocker done as a ballad or anything as drastic as that." As for the Heartbreakers' concert favorites, "I like them pretty much the way the audience does. I want to hear it right — not with trumpets or anything."

Although he confesses his love for the road, Petty admits there are limitations to what he can do there. For instance, it's hard to get any songwriting done. "People ask me if I write on tour, and I have to say it's very seldom. At the end of the day I usually don't feel like trying to write a song. I might feel like playing, but I never feel like bearing down hard enough to get the song out."□

Caught in the act

DAVID BOWIE

by Ellen Zoe Golden

Let's face it: Under the moonlight — serious or otherwise — David Bowie is a work of art. And out from his almost-perfect facial composition comes beautifully crafted music shuffled with soul, funk, rock and passionate tinges of agony. But, at a venue the size of Madison Square Cavern, no one further than 10 to 20 rows back could even heed the invitations so seductively delivered by the lithe, blond figure in the grey zoot. Let's dance? No, thank you, I'm trying to see.

Granted, this writer's expectations were so high that anything short of musical ecstacy would curse Bowie's performance as lackluster. Most of the two-hour show *was* awe-inspiring, but I cannot credit this seemingly stripped-down chameleon with anything more than a satisfactory concert that fulfilled only my childhood dream of "seeing Bowie." Bowie came across reserved — no matter how potent his actual output was — simply because he couldn't reach everyone in that giant venue.

With binoculars in hand, I watched this legendary singer string together songs — hits, video pieces and gems — like so much film in a quality director's editing room. At times, like during *Fashion*, it would have made better sense to see the actual video, since the choreographed tropical/latino movements came only a close second to what Bowie has been able to accomplish on tape.

In other news, the performer delivered the twisted rhythms of *Let's Dance* from the jilted funk of *Fashion*. He turned *Sorrow* into his brand-spanking-new rock version of *Cat People* (the latter being an unnecessary reworking). *Rebel Rebel* and the encore of *Modern Love* reached, but did not consume, and that's a shame since Bowie's backup band had a lot going for it in co-lead guitarists Earl Slick and Carlos Alomar, bassist Carmine Rojas, drummer Tony Thompson, synthesist David Lebolt and the horn section of Stan Harrison, Lenny Pickett and Steve Elson. Backing vocals were provided by Frank and George Simms.

At the end, with *Ashes to Ashes, Space Oddity* and *Fame* merely memories, I could only surmise that Bowie's show was a watercolor painting. Pretty, soulful and from the heart, but lightweight and temporary.



Laurie Paladino

Bowie: Pretty, soulful and from the heart.

DEF LEPPARD

by Don Mueller

Def Leppard's first headlining tour of America emphatically proved that this hard rocking quintet from Birmingham, England, is fully capable of reproducing their invigorating studio sound on the concert stage. Relying on a minimum of effects, Joe Elliott and Company put on a 90-minute extravaganza that drew from the band's first two albums, **On Through The Night** and **High 'n' Dry**, as well as from their recent chart-topper, **Pyromania**.

Hitting the stage as bright searchlights cut through layers of smoke clouds, the band tore into such hits as *Rock Brigade, Bringin' On The Heartbreak*, and *Photograph*. With the dual lead guitars of Phil Collen and Steve Clark wailing away, the numbers assumed a powerful grandeur that put their more reserved studio renditions to shame. Elliott's voice, which had forced the band to cancel two weeks worth of dates earlier in the tour, was in top form, hitting even the highest notes on *Rock Of Ages*.

The sold out crowd seemed to revel in every note the band played; they held aloft banners proclaiming "The Leppard Rules" and "Rick Savage, I Love You." The band fed off of the audience's enthusiasm with Elliott, dressed in his trademark Union Jack T-shirt, proclaiming, "We love you all too."

Later, as the band relaxed in their post-concert dressing room, Steve Clark explained what their American tour meant to the band's members. "We never expected the tour to do as well as it has. It's like a dream come true, and we have only the fans to thank for that."



Laurie Paladino

Guitar twins Phil Collen (left) and Steve Clark wail away on stage.

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